

TWENTY-EIGHT PAGES



THE NEW YORK DRAMATIC MIRROR

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HAL DAVIS AND INEZ MAGAULEY.

Photo Holt, Kansas City.

THE MATINEE GIRL



school girl. "We like you so much," she said, "especially because you wear real dresses instead of cheese cloth."

Aunt Jane says that The Music Master seems to her an expansion of The Old Musician, and David Warfield a reincarnation of Felix Morris playing in the same.

No one has put forth the claim of a new theme for The Music Master. There are only as many play themes as there are primary colors, and this of self-sacrifice has been service since the playwriting world began. But, like love and birth and death, this primal mystery is always engrossing, and The Music Master has, quite independently of David Warfield's masterly interpretation of the star role, the qualities which make for the success of all Belasco productions—exquisite sentiment and perfection of detail.

When Henry J. Hadfield made his appearance as William Dobbin in *Becky Sharp* a little flutter of recognition ran through Chocolate Row. Did he didn't he—yes, he did—resemble Ethel Barrymore?

An ancient captain, arriving on a deep sea vessel last week, charged his crew to not go near the theatres. He opined that all connected with the stage is evil and money scattering. He summed up his impressions with one final admonition:

"Stay away from them divar'nt devils."

THE MATINEE GIRL

THE ERRAND BOY PRODUCED.

The Errand Boy, a new musical comedy by George Totten Smith, was presented for the first time by Billy B. Van and his company, under the management of Sullivan, Harris and Woods, at the Colonial Theatre, Peekskill, on Sept. 29. The piece may be described as a rural musical comedy inasmuch as the characters are nearly all of the rural drama type. While the plot is slender it is sufficient to carry the interest through a succession of lively incidents and attractive musical numbers. All of the principals were equal to their roles, and the chorus was large, pretty, and well trained. The mounting was unusually handsome. The cast was as follows:

Pinkerton Pinch	Clem Bevins
Susan Hemlock	Frank E. Evans
Jerusha Pickens	Florence Brooks
Sally Hemlock	Edith Hart
MacCullough Muggs	Abbot Davison
Gloriana Bird	Rose Beaumont
Kerry Baggage	Joe Mack
Sam Sellers	Billy B. Van
May B. Wright	Charles Saxon
R. T. D. Boggs	Florine Sweetman
Jim Carmine	William Hart
Tom Green	W. S. Cetti
Rube Whipple	Mark Thomsen
Hank Dunn	William Lawrence
	William Argall

HAMMERSTEIN CONSIDERS OFFERS.

It is possible that Oscar Hammerstein may not finish building the Drury Lane Theatre in West Thirty-fourth street, near Eighth avenue, although a great part of the iron skeleton of the building is in place, the many tempting offers made to Mr. Hammerstein for the property may cause him to sell it at a handsome profit. The site is very close to the new Pennsylvania station and it has increased in value enormously since Mr. Hammerstein secured it a few years ago. The manager has not been in very robust health of late, and though the theatre, which was designed to be one of the largest in the world, was one of his pet schemes, he may abandon it in order that he will not be burdened with the details of building while he is recovering his health.

DIXIE AT THE BERKELEY LYCEUM.

Henry E. Dixey last week secured a lease, for an indefinite period, on the Berkeley Lyceum, and will open there to-night (Tuesday) with his company in the one-act play, *The Art of Acting*, in which he plays David Garrick, and Clay A. Greene's little comedy, *Over a Welsh Rabbit*. Among those who will appear in his support are Frank E. Aiken and Marian Nordstrom. It is Mr. Dixey's purpose to present a series of short plays, both comic and tragic, and possibly to produce a few one-act musical pieces. He has already secured, or arranged for, new plays by Mr. Greene, Brander Matthews, Augustus Thomas, and Booth Tarkington. The bill will be changed weekly.

DALY A LIEBLER STAR.

Arnold Daly has signed a five-year contract with Liebler and Company. This is the result of negotiations which have been in progress for some time. They will carry out the line of Shaw plays which has been inaugurated so successfully by Mr. Daly's enterprise. Opportunity will be given the young actor for further advancement in his work and artistic productions with suitable ensembles.

ENGAGEMENTS.

Charles J. Diem, to play Solomon Gabus in *A Charity Nurse*. William A. Tulley, by Havlin and Garen, for The Stain of Goliath.

Mac Phelps, for the title-role in *Miss Bob White*. Joseph Galbraith, to support White Whittle.

Leopold Lane, for *Viola Aleni's company*.

Bob Le Roy and Ada Bernard, to be featured in their specialty, *Miss Katy Did*, with Thou Shalt Not Kill (Western).

Fay Stewart and Lemuel B. C. Josephs to star in a repertoire of classic comedies and romantic dramas. Their opens Oct. 17. O. W. Haskins will be business-manager; A. W. Glascow, business representative.

Louis Kelso, for high comedy juveniles, by Klaw and Erlanger.

Lee Parvin, as business-manager in advance of *Cora Van Tassell*.

Jack Gillatin, by MacDonald and Sullivan, for *The Baroness Fiddlesticks*.

Harry B. Eytling, by James H. Wallack.

David Leslie, for *Licinias in The Sign of the Cross* (I).

Harry English, for lead; Joseph Henley, for heavy, and Adele Palmer English, for leading heavy character, with *The Slaves of the Mine* company.

John Young, for the title part in *Mr. Wix of Wickham*.

F. C. Turner has joined Robie's Knickerbockers as electrician for the season.

Clara Wieland, who arrived from England last week, by H. W. Savage, for the title part in *Peggy from Paris*. She will join the company in New Orleans.

Ralph Kelland, for the Columbia Theatre Stock company, in Brooklyn. He played Lieutenant von Bernstein in *Rupert of Hentzau* week of Sept. 26.

Charles H. Bates, for Gustave Kerker's one-act opera, *Burning to Sing*, now at Temple Theatre, Detroit.

Helen Marr, for the Ada Rohan company.

Edward B. Adams, by Hurtig and Seaman, for their farce comedy, *He, Him, and I*.

Ella Warren Harmon, for *The Marriage of Kitty*.

John Fitz Simmons, for *The Unwritten Law*.

Josephine Shepherd, for *The Girl from Kays*.

Master Richard Cubitt, the youngest actor on the American stage, having passed his seventh birthday, now has permission to appear in this city. This week he is playing at the New Star Theatre in Wedded and Parted. He will not travel, playing Brooklyn, New York, and New Jersey only.

P. David Braithwaite, who played Ole in *Ole Olson* last season, has closed with P. J. Kennedy for the title-role of *You Yonson*.

The leading woman of a New England stock company sends me a letter received from a

THE NEW YORK DRAMATIC MIRROR

THE ITALIAN STAGE.

Personal Gossip of Novelli—Duse's Plans—
New Plays and Operas.

(Special Correspondence of The Mirror.)

ROME, Sept. 27.

Novelli, whom you will shortly have among you, does not often trust his head to a barber; he prefers to cut his hair himself, and this he does as well as any professional hair-cutter. Every night, before leaving his room, he inspects every member of his company, repeating his instructions to each, and sometimes making a change in their make-up—here adding a touch of rouge, and there a pencil line. He is an excellent teacher, taking Hamlet's advice to the players as his model: "Don't bawl out these lines," he will say; "they will make a greater impression if you speak them in a low, hesitating voice!" At rehearsal he will sometimes play minor parts to show an actor how it should be played.

He is never at a loss in any new play, unless he does not feel it, and then he is restless and troubled. If, after studying a passage over and over again, he finds it will not go, he cuts it out or alters it with the instinct he has for dramatic truth and effect. When he revives an old play he surrounds himself with drawings, sketches, biographies, bits of draperies, and models of every costume and property that may be needed in the play, until his dressing-room looks like an old curiosity shop. When he has decided what costume to wear, and is pleased with his part, he is happy as a boy, and looks it. Like most Italians, he is very nervous, and has bursts of impatience, more expressive than pleasure to see. Unlike most artists, he dislikes flattery of any kind. He is devoted to his art, for art's sake. When he gives two performances in one day he never leaves the theatre, but lounges on a sofa, reading and smoking. He is a confirmed cigarette smoker, smoking one cigarette after another as long as he has one with him.

He is frank and straightforward in all he does and says, and never attempts to disguise his feelings. Another thing, he never loses his head, however badly a play may be received. I may say that his "face is his fortune," for it expresses every emotion through which he passes during the part he plays. It is "speech without words." And in private it is the same. You will notice this in his monologues, one of which is really without words.

He is perfectly aware of the power of his features on people, and he avails himself of this to the full, even in private; when, during a heated discussion, he will make a movement of features which will make all the disputants burst out in peals of laughter. No one can look and smile as ludicrously as he can when he likes, and he often does like. I know no one so irresistibly comic as he can be at times, and yet see him in Shylock and Louis XI! His versatility is unique in art. I do hope he will choose the right play for his debut with you.

Duse, according to what a friend of hers tells me, says she will play no more of Maeterlinck's plays. She calls upon Italian dramatists to write a play for her, and, with that, I'd go abroad," she says. "But my artistic life must finish here, in my own country. I have lots of plans in my head—some of which I hope to be able to carry out. If I live." But I do not think that her Albano theatre will ever be more than a dream, notwithstanding the funds collected for it in America. Personally, I always called it a dream, a mirage, never to be reached, and events are proving the seeming truth of my presentiment. What a pity she could not play Jojo's daughter! It was made for her. It has now been given over one hundred times. On its one hundredth anniversary a commemorative card was published, after a design of the actor Giovannini, who is as clever at drawing as he is at acting.

A new dramatic author is soon to try his fortunes at one of the principal theatres in Rome. His real name is not to be disclosed. He is to be known as Pietro Doris. Tina Di Lorenzo and Audi will be the first to give the piece, which reproduces the last years of Bourbons in Naples. It will be a great military display. Patriotism will be the chief motive of the play, and there is a domestic tragedy, which is the background of the Revolution. A new era arises for Italy. Many are still living who remember some of the characters in the play, and that will be an interest the more for the play and its young, unknown author.

There is much talk respecting Buttli's new play, *Flames in the Shade*. It will be played in Rome for the first time by the Grammatici company. The shade is an old and dismal presbytery. In men are stagnating for want of air, light and warmth. At last, however, love and ambition penetrate its walls. Ambition, though long suffocated, is not dead. It breathes beneath the vestments of one of the priests. Love, at the same time, burns in the heart of a young sister of the priest. I cannot say more for the present, as the play has not yet been given. There are very few characters besides the priest and his sister. There is a touch of comedy in the play to relieve the darkness of the plot, which is somewhat Ishbene in its shadows. The play is in three acts. I do not anticipate much success for it.

Another new play, this time a comedy, by Benelli, is also announced. *Gay Life* is its name. It is in four acts, and shows up the gay life led by our modern "viewers." A lady in society is the heroine, and all the other characters are satirical and humorous sketches of well-known men and women about town.

Björnson Björnsterne has been summering in a little town near Bologna which has been hitherto quite ignored by the tourist. He was there several months. How he got to hear of the place no one can imagine, as it is out of the common route of travelers.

Several ladies and gentlemen were with Björnsterne. They made a number of excursions in the neighborhood, and went to see many of the nearby village festivals. With the exception of Björnsterne, not one of the party understood a word of Italian.

The name of Mascagni's new opera is *Amelia*. The plot is old and unpleasant. By the way, Mascagni never writes his own libretti, at least, he has never done so yet, nor do I think he ever will. *Amelia* is a young girl, with whom two brothers are in love, and as she cannot marry the one she loves she throws herself down a precipice, and dies. That's the plot. The music, I am told, is exquisite. This opera will be given first in Monte Carlo, and then it will come to Rome, where so many of his *chefs d'œuvre* have been given.

I have much more to say, but must hold all over until my next letter. S. P. Q. R.

CUES.

John O'Day, for twenty years curtain man at the Fourteenth Street Theatre, has resigned.

Anton Fuchs will again be general stage-manager for Mr. Conried.

Bertha Galland has begun rehearsals for her revival of Dorothy Vernon of Haddon Hall.

Ida Renee arrived from Chicago to succeed Grace Cameron in *Piff, Paff, Pouf*.

Madame Schumann-Heink is to be the guest of the Twelfth Night Club.

The title of *A Texas Ranger* has been changed to *Texas*, that it might not conflict with titles of former productions.

Arthur Conquest, the animal impersonator, arrived from London Oct. 4, to give Humpty Dumpty the benefit of "animals I have played."

Madame Jeane will arrive from Europe Oct. 15.

Edna Leach and Harry C. Rough, both members of the Wizard of Oz company, were married in Trinity Church, Boston, by the Rev. Edward L. Travers, on Oct. 2.

REFLECTIONS



Photo by Stevens, Chicago, Ill.

The above is a resemblance of Charles Carter as Cy Prine, that whimsical and eccentric old character in *The Old Homestead*, which is now being played at the New York Theatre. Mr. Carter has been in the companies of such favorites as Richard Golden in *Old Jed Prouty* and James A. Herne in *Shore Acres*, and has recently been engaged by Henry W. Savage to originate a new part in *Common Sense Brackett*.

Augusta True, while playing Ophelia in Bradford, Pa., had a reception by Congressman and Mrs. Dresser. Others of the company invited were Harrison J. Wolfe, Manager Stanton, Florence Auer, and Eleanor Hicks.

Mrs. Gilbert is rehearsing *Granny* at the Lyceum Theatre. The company includes William Lewers, Marie Doré, Dorothy Hammond, Frank E. Aiken, Sydney Rice, Jennie Rutherford, Olive Murray, Frank Brownlee, William Davenport, and Nellie Laurie. The play will be produced Oct. 24.

John A. Stevens, who has been preparing for production his new play, *A Great Hero*, will soon prepare his other new play, *Nobody*, in which he himself will be seen. "My part in this play," says he, "is that of a man dead to the world. I am satisfied that *Nobody* will equal the success of *The Unknown*, the leading character in which I acted for twenty-four consecutive years."

Hedwig von Ostermann and Max Freiberg arrived on the *Kaiser Wilhelm der Grosse*, Wednesday, to play at the Irving Place Theatre.

The London *Sketch* gives an excellent reproduction of the asbestos curtain of the King's Theatre, which has a new idea of interest to theatre managers. On the surface of the fireproof curtain is a large diagram which clearly indicates all exits.

Daniel Frohman has secured for the Lyceum Theatre the American rights of *A. W. Pinero's* new comedy, *The Wife that Never Smiled*.

T. H. Winnett contemplates sending out a No. 2 company in New York Day by Day, after the election.

James Phelan of the Isle of Spice company has inherited a neat sum from an uncle who died in California.

Madame Sembrich has been sued by Samuel Krouberg to recover \$2,695, which he claims is due him as commissions on the series of concerts she gave in May.

La Fripquet, which was produced at the Gymnasie Théâtre, Paris, on Sept. 30, will be presented at the Herald Square Theatre during the Winter.

Wilhelm Schaeffer, for the past two years the musical director at the Majestic Theatre, Boston, has resigned that position and returned to New York.

May Burrel recently left Finnegan's Ball company and joined the Mother Goose company in St. Louis.

Sam S. Shubert, of the Shubert Brothers, has denied, through the Chicago newspapers, that he had any connection with the writing of the libretto of the musical comedy entitled *Fantana*.

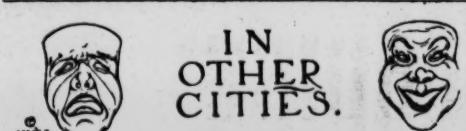
Mille Stevens, who plays the role of Liddle Martin in *York State Folks*, suffered severe burns while in Salt Lake City recently, but, although enduring great pain, she has continued to appear at every performance since.

Joseph M. Ratliff, the principal baritone of The Yankee Consul company, was married to Lucile Egan at the home of her parents in Mount Vernon last week. Mrs. Ratliff was for three years a member of Francis Wilson's company.

The American Academy of Dramatic Arts will not begin its annual series of students' matinees at the Empire Theatre until December. Among the productions this year will be plays by Max Nordau, Paul Heyse, Sardou, and Tolstoy. A Shakespeare play will be revived, and the presentation of a Greek play is contemplated.

Oscar Blumenthal's latest drama, *The Dead Lion*, has been forbidden by the president of the Berlin police because it treats of Prince Bismarck. It is rumored that Helmut Coerl will produce the play this season.

The Harris-Parkinson Stock company had a narrow escape Oct. 2, when the Norfolk and Western train was wrecked. The engine and mail car pitched off an eighty-foot trestle, and the passengers were only saved by the baggage car being thrown across the track and lodging between the abutments at the edge of the t



IN OTHER CITIES.

SAN FRANCISCO.

After a year in the East, Ralph Stuart returned to us at the California Sept. 25-2 in *By Right of Sword*. Mr. Stuart has always been a great favorite here, and was seen in many fine roles during his stay here last year. *By Right of Sword* is just the sort of play in which he is seen at his best. Mr. Stuart received a big reception on Sunday night, and the audience many times showed their appreciation of his work as Richard Hamilton by loud applause. Frank H. Larré carried out the villainous role to perfection. Alf Helton, as a valet, made a great impression, and deservedly so. Mabel Wright, as Olga Petrovitch, was charming and graceful, and Martha Mayo made a stunning Countess Tuskii. The cast was a very capable one. The stage settings were especially attractive. Next week the *Tenderfoot*.

Miss Mazama at Fischer's Sept. 26-3 is in its last nights, and for Monday night a new burlesque will be presented and is written on entirely new lines. The book is by Howard Jacot and the music by Frank Perley. The three scenes are to be laid in the City Hall dome, the Cliff House, and Sanquineti's Bohemian restaurant. All the favorites are in the cast and many song hits are to be introduced. So great has Miss Morton's success been in the singing of the song "Flirtin'" that she will also sing it with new lyrics in the next piece.

At the Alhambra Sept. 22-24 Madame Fannie Francisco gave two concerts to two fair good audiences. Miss Francisco has been greatly praised for her execution, and all who have heard her are very enthusiastic about her singing. Last two concerts will be given 27-1.

The Majestic Theatre co. is this week, Sept. 25-1, presenting Captain Barrington. The members of the co. have not appeared, as a whole, to better advantage than they have in *Richard Glumorous* as Captain Barrington. portrays just what is needed to make the role and character a real one. His personality is more than agreeable, and his voice clear and sympathetic. Theodore Marston looked the part of General Washington, J. D. O'Hara and Harry Stockbridge also did good work. Miss Reals, as Ruth Langdon, was delightful in the pretty, simple role, and showed much clever judgment in the handling of some very difficult passages. The elegance of the production deserves special mention. The *Hooligan* will be given next.

Monday night, Sept. 25-1, a revival of *The Danites* was presented at the Central. The play has proved one of the Central's notable successes, and the week has seen many big houses to see this strange but interesting drama. Mr. Mayall, as Sandy; Henry Schumer, as the parson; James Corrigan, as the judge; Ernest Howell, as Dandy Jim, and Dan Halifax, as the Chinese washman, carried out their characterizations creditably. Ethel Clifton, Edna Elsemere, Julia Blane, Maggie Levey, and Baby Martine completed the cast. Next week, Dealers in White Women.

Ben Greet and co. open their San Francisco season at Lyric Hall 2 with Everyman. For the second week Twelfth Night and Much Ado About Nothing will be given. The demand for seats is large and the engagement promises to be a very successful one.

The Serenade at the Tivoli Sept. 25-1 is in its second week and is still doing good business. William Sims, as the Duke, does some fine comedy work, and William Schaeffer, as the King, and the tailor, George Kade Condon is a delightful Dolores, and Dora de Filipe pleases as Yvonne. Just one more week of *The Serenade* and then *The Rastebinder* will be produced for the first time in America, special arrangements having been made with Wiedenber and Co., Viennese music publishing house.

At the Alcazar Sept. 25-1 White Whittelsey is repeating, by special request, his opening play, *Soldiers of Fortune*. This stirring and picturesque romance of South American revolution abounds with swift action and dramatic episodes, and has greatly appealed to the patrons of this house. The success of the first presentation was repeated on Monday night, when the house was packed to see this favorite play. This is Mr. Whittelsey's last week but one. For the last week, and fifteenth of this engagement, he will present, with Miss Lawton, a popular version of *Camille*. The new stock season will open 10. with John Craig and Lillian Laurence as leads and Elizabeth Woodson as ingenue. The opening play will be *Lord and Lady Algy*.

The Wizard of Oz at the Columbia Sept. 25-2 is in its closing week. The piece has hardly made the impression expected. Next week, Frank Daniels in *The Office Boy*.

York State Folks at the Grand Opera House Sept. 25-8 opened the combination season at this house. This play was written by Arthur Sloman, who has appeared here several times in vaudeville sketches. The play is after the style of *Shore Acres* and *The Old Homestead*. James Lacy does good work as the master of the village, who is also succeeded by Ray L. Royce, Harry Crosby, and Samuel Burton, who also appear in the role of staid village folk. Osborn Seaford, the village music teacher, is decidedly clever. A San Francisco girl also appears in the cast as Jennie, the widow's daughter. She is Lillian Rhodes, who before she made her success in the East was always considered a clever amateur. Francis Young is the widow, Eleonore Sloman the neighbor's girl, and Millie Stevens the President's wife. The play runs well, we hope, and then comes *The Butcher*, which appears here for the first time.

William Greenbaum's first musical offering this season will be the talented pianist Joseph Hofman, who will appear at Lyric Hall 4-6.

OSCAR SIDNEY FRANK.

KANSAS CITY.

The week of 2-8 in Kansas City marked the eighteenth annual parade of the Priests of Pallas with the usual accompanying Fall festivities. The parade consisted of fifteen floats built on electric car trucks, each accompanied by a band. The Story of the Stars was the subject chosen, each float representing one of the celestial bodies, and such a splendor of decorating and lighting has certainly never been excelled and not likely ever equaled. We had thought the two previous electrical parades were being outdone, but this one exceeded them, and was certainly far ahead of its predecessors in every way and proved an event of which Kansas City may well be proud. The other events of the week promise exceedingly well and the visitors should be well entertained. The city is full of visitors, and all places of amusement are doing a capacity business day and night. All the theatres gave extra matinees Tuesday and with good offerings they are reaping a harvest.

Blanche Ring in *Vivian's Paras* scored a decided hit with the Willies 2-8, and was to large audiences at each performance. This was Miss Ring's initial appearance in Kansas City, and to say she was well received would be but slight tribute to the enthusiastic reception accorded her. An excellent company aided Miss Ring in making *Le Dritrichstein's* farce an exceedingly amusing evening's entertainment. As Vivian, a role by the way that might easily have been made suggestive, the star was seen to excellent advantage; her interpretation being of such artistic merit that she seemed to be the most faultless. Her several songs were enthusiastically applauded and added much to the performance.

Harry Conner, remembered here as one of the Chaprons company, made an excellent impression as the Chicago business man and was very amusing. Emma Jonyer was the cause of much laughter in the character part of Mme. Verdier. Hall McAllister, Thomas Burns, Josephine Lovett, and Little Hall were all good in other principal parts, while lesser characters were also in capable hands. The play was attractively staged, while the ladies displayed some beautiful gowns. The Jewel of Asia 9-15. The *Forbidden Land* 16-22.

A Girl From Dixie played a return engagement at the Grand 2-8, showing to capacity houses at each performance. The performance was seen here some three weeks ago, but is an ideal attraction for the present week, and Manager Judah evidently knew what he was about when he rebooked them. The same company headed by Genevieve Day and D. L. Don contrived to make things move in a merry way and all were well received. Under Southern Skies 9-15. The Show Girl 18-22.

The Woodward Stock company was accorded a most cordial reception upon its return to the Auditorium Sept. 2-8, when they presented *Under Two Flags* for the week. The company, many of whom are Kansas Citians and all well known here, presented the play in a most pleasant and sprightly manner. Eva Lang in the role of Cigarette deserved special praise for her excellent interpretation, while Walter Marshall and H. Guy Woodward as Berlie Cole and Rockingham respectively, both more than pleased. Rosina Barker as Chantey contributed some fine work that was not passed unnoticed. Uncle Tom's Cabin 9-15. Darkest Russia 16-22.

On the Suwanee River filled the Gillies' nightly 2-8 and was more than well received. A company of ability succeeded in carrying the many exciting scenes to success. There was a touch of sentiment and some good comedy relieved the strain of melodrama. Ethel Dunbar, Laura Bennett, W. A. Clark, Theodore J. Rook, Harrison Stedman, Lawrence Atkinson, and Roy Montgomery were seen in the principal roles. The production was well staged. A *Midnight Marriage* 9-15. Tilly Olsen 16-22.

The Symphony Orchestra has secured Walter Damrosch for one of its concerts this season, which completes the list of soloists and makes it even finer than any of previous years.

D. KEEDY CAMPBELL.

NEWARK.

Lew Dockstader and his merry minstrels were the attraction at the Newark Theatre Sept. 26-1. The vocal selections were all that could be desired. As ingeniously contrived spectacles, the representations of "Crown Land," with its chorus and dance of blackbirds, and of "Where the Water Lilies Bloom," with its musical accessories, were novel and charming. The Earl of Pawtucket returned 3-8 and was greeted by large audiences. The cast is practically the same as last season. Lawrence D'Orsay is the same delightful young Englishman. His work has improved considerably and his love-making is admirably done. Jane Peyton still retains the role of the heroine, Harriet Fordyce. Florence Robinson interpreted the part of Aunt Jane Putnam in a manner that kept the audience in a good humor all the time she was on the stage. Charles W. Stokes, Ernest Elton, A. P. Thomas, and Frederic Hawthorne were very helpful factors in a capital performance. Robert Eddeson 10-15.

At the Empire Sept. 26-1 David Harum was the crowded house. The cast is the same as last season, as David Harum was excellent. His interpretation of the shrewd old chap was as good a bit of character acting as has been seen here in a long time. The co. as a whole was capable. The Fatal Wedding, produced 3-8, attracted large houses during the week, for it was one of the best melodramas ever seen in this city. Nester Lennon appears as the suspicious husband and portrays the character with becoming dignity, artistic restraint and suitable emotional display. Veselle Farmer is an attractive and sympathetic figure as the wronged wife, and Julia Bonnert the credibly harsh and repellent qualities to the intriguing Cora Williams. The other roles are capably filled, and Gertrude Haynes and her boy choir sound an agreeable note in the performance. Happy Hooligan 10-15.

At the Bijou being crowded 2 by a well pleased audience. Harry Clay Blaney has a few new stunts, and the play itself has been retouched here and there, and the performance was lively enough to suit the most exacting. Her First False Step 9-15.

The Thanhouser co. drew a good house at the Academy 3-10. De Wolf Hopper in *Wings* 2-11, a performance of the play. Mace Hobbs, written in German by Wilhelm Wolters, will be the bill 5.

Ellery's Royal Italian Band still draws immense audiences at the Exposition Hall, this being the last week of the long and profitable engagement.

The appreciation of comic loves in this city take the form of a handsome testimonial to Mr. Ellery. Sig. Ferrullo, and every member of the band 7. A special matinee will be given 8 in aid of local charities, and the popular organization will leave for a tour of the West 9. Eugene W. Topping has been engaged by Channing Ellery as business agent and private secretary for the season. Mr. Topping has been identified with the theatrical profession for some time past, was once a member of the Thanhouser co. and enjoyed considerable success on the road. His experience and marked business ability will prove of great value to Mr. Ellery.

The Davidson was dark 2-8. De Wolf Hopper in *Wings* 9-12. Henry Miller and Hilda Spong 13-15.

CLAUDE L. N. NORRIS.

INDIANAPOLIS.

It is hard to tell just why a good musical comedy, a favorite entertainment of the theatregoers here, drew full houses as in the case when *The Forbidden Land* came to English for three performances Sept. 30-1. It was the first offering of its kind of the season and delighted the audiences that saw it.

The music is good, bright and catchy, and much of the comedy is clever. William Cameron made a good impression as the king of beggars, and his wrestling act was one of the hits of the performance. He is an agile dancer. W. H. Clark's fine bass voice was heard to advantage in the role of Tarjun, and Hugh Rocker in the part of the Hindoo fakir. Joseph A. Phillips made a handsome liver and sang his solos with fine effect. Gus Weisberg, cast as Dr. Kloet, was not convincing in the role. Alma Youlin in a beautiful high soprano voice that showed to fine advantage in several solos. Mamie Ryan was charming and dainty as Dorothy Fairfax. Ethel Johnson made an emphatic hit as the Swedish maid. Mother Goose is playing to good business 3-8. It is a gorgeous production, beautifully costumed and staged. Joe Cawthon, Harry Kelly, Leila McIntyre, Neva Aymer and Edith St. Clair do fine work. Who's Brown 11-12. Eve Tangay in *The Samba Girl* 13.

The Child Wife, a play much above the average, was well received, covering to a large extent the defects of the play. A Desperate Chance 6-8.

The Grenadier Guards' Band, Great Britain's finest and largest military musical organization, will give two concerts in Tomlinson Hall 10.

Mr. and Mrs. William T. Gaskell, of the Dora Thorne co., were with Mr. Gaskell's mother here during the engagement of the co. at the Park last week.

Mr. Gaskell is the manager of the co., and his wife, wife, Cib Niblo, played the leading role.

The Evansville, Ind., Lodge of Elks has begun the erection of a \$75,000 home for the lodge.

PEARL KIRKWOOD.

PORTLAND, ORE.

The San Toy co. made a record from Spokane to Portland over the Northern Pacific to fill an engagement at the Marquette Grand Sept. 30. The co. came perfectly near making a record in the way of attendance during the stay in the city. The performance, aside from the scenery and costumes, was principally of James T. Powers, Margaret McKinney and Nina Rudolph. The supporting co. is very good, particularly Nagle Barry and W. L. Romaine. The big hit of the star's work is his singing of "Chinese Man." John Hoffmann gave a single concert at this house 26 to a large and fashionable audience of music lovers. Sweet Clover followed 27, and did an average business. Otto B. Thayer as Jerome Holcombe was thoroughly at home in the congenial role of the "affles. Frederick Warde and Kathryn Kidder in *Salammbo* underlined.

The Jilt, at the hands of the Columbia Stock co., received a handsome presentation at the Columbia 26-27. The play, though not the best class of comedies, gives the whole cast a chance to exhibit their talents.

The situation was eagerly accepted by this capable company of players. Honors fell to Edgar Baume as Myles O'Hara, Catharine Couliss as Kitty, Rose Eytling as Mrs. Welter, Louis Brandt as Phyllis, Edith Speare as Millicent, Donald Bowles as Woodstock, Scott Seaton as Spooner, George B. Bell as Daisy, William Bernard as Wylie, and William Dills and George Blowers as the Tudors. The co. opens 2. R. C. Welch resigned his position at this house 26. George L. Baker will direct affairs after 2.

The Hills of California came to Cordray's for its second visit 25 and played a week of gratifying results, both to the management financially and the auditors dramatically. The star, Frank Bacon, is an old and welcome friend in this section, and his work was, aside from its genuine worth, particularly pleasing and efficient. The supporting co. is well balanced and efficient.

First performance on any stage of *Grandfather's Clock*, a new comedy drama by Charles E. Callahan.

Melbourne MacLowell closed a prosperous season at the Baker 2 with a handsome production of *Theodore*. The work of the star was finely supported by Ethel Fuller in the name part. Others of the cast who scored were Lawrence Griffith as Justiman, Charles E. Ingle as Marcellus, and Louis Power as Tamyrus. This co. opens a season in Sardou plays at Spokane 2. The *Sizn of the Four* opens at this house 2. JOHN F. LOGAN.

ST. PAUL.

Isadora Rush in *Glittering Gloria* was the attraction at the Metropolitan Sept. 29-2. The piece came to town heralded as a roaring comedy, and it was quite evident that the author's intent was to be realized.

The play was excellently produced by the famous company. Honors fell to Edgar Baume as Myles O'Hara, Catharine Couliss as Kitty, Rose Eytling as Mrs. Welter, Louis Brandt as Phyllis, Edith Speare as Millicent, Donald Bowles as Woodstock, Scott Seaton as Spooner, George B. Bell as Daisy, William Bernard as Wylie, and William Dills and George Blowers as the Tudors. The co. opens 2. R. C. Welch resigned his position at this house 26. George L. Baker will direct affairs after 2.

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BUFFALO.

The Baldwin-McVille Stock co. presented *Sapho* in a very satisfactory manner at the Teck 3-8. The title role was artistically and feelingly played by Bertha Creighton, whose interpretation was remarkably good.

James Durkin gave a faithful interpretation of Jean Gaussin. Giulio Socola as Uncle Cessaire was seen to good advantage. Bessie Johnson played a double role as Julie, the fancy dancer at the French ball, in which she did a very pretty solo song number.

As French peasant servant to Sapho, Edith Julian was a lovable Aunt Divonne. John T. Dwyer as Flamant did by far the best work in the piece, and he deserves great credit for the excellency of his acting. In preparation, Charley's Aunt.

Kellar the magician entertained large audiences at the Lyceum with his numerous mystifying experiments, including a number of new tricks this season, all of which are unique and well performed. Business was very good.

Escaped from the Harem, a sensational melodrama, attracted packed houses to the Academy 3-8. The action of the play is strong throughout. The staging is realistic and the play is in the hands of a co. whose acting is good. Eleanor Browning as Mabel Page is at all times pleasing and true to life. As the old Indian Munnell does well in the rôle of a capable actor. The Imperial Prince, a very difficult rôle, is played acceptably by Clarence Heritage.

The first of the McMahon and Dee "Pop" Concerts at the Academy 2 did a big business, so much so, in fact, that it has been decided to give a concert every Sunday evening.

John T. Dwyer, who will be remembered as the popular asthmatic treasurer of the Academy, and later as The New York in *New Guinea*, has been engaged by Dr. Cornell to his old position at the Academy.

James Purvis, a very clever young man of this city, is this season one of the leading soloists of Vogel's Minstrels.

Robert Rose announces Nina David in concert at Convention Hall, Nov. 13.

W. J. V. Morris, the young author and dramatist, has returned from a lengthy stay in the metropolis, where he disposed of one of his plays, which will be produced in the spring by a well-known manager.

Arnold Daly comes to the Star in *Candida* 6-8. The theatre was dark 3-5. P. T. O'CONNOR.

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it was receiving a measure of enjoyment that it was quite satisfactory.

The Empire Theatre Stock co. 3-8 appealed to the romantic natures of its patrons, and they are many in numbers, with *The Pride of Jennico*. Charles Waldron made a very dashing figure in Mr. Hackett's role, and acquitted himself well, making convincing to his audience the fervor of the character he was impersonating. The leading woman, Berryl Hope, infused much physical animation into her interpretation. Especial commendation should be given the management for the ingenious stage settings it provided.

At the Grand Opera House Sept. 29-1 *Polly Playyers*, a co. of colored folk, offered a vaudeville operetta. Both co. and production were without merit. Buster Brown, with Master Gabrieo in the title-role, took the town by storm at this house 3-5. The piece is excellently staged, acted with discretion, and as a popular price offering, is worthy of the patronage it is attracting.

At the Fifth Street Theatre 20-1 *A Desperate Chance* was found capable of imparting the essential thrills that appeal to the clientele of this house. The Lilliputians 3-5 gave their very satisfactory performance, applause and capacity houses being attained to daily.

J. CLARENCE SULLIVAN.

PROVIDENCE.

Blanche Walsh opened for three nights and matinee at the Providence Opera House 3 in *The Resurrection* to an audience that tested the seating and standing capacity of the theatre. The actress scored a marked personal success as Katisha Mekoya. Alex Von Mitzell, as the Prince, and Helen Ware, as the Princess, were excellent. The large supporting cast was satisfactory. The play was handsomely mounted. The Prince of Pilsen 10-15.

Malcolm Williams and the Providence Dramatic Stock co. had a fair opening in *The Only Way* at the Imperial 3. Mr. Williams was particularly good in the part of Sidney Carton, and Florence Reed was very effective as Mimi. As Lucie Manette, Viola Burton was given her first opportunity to show her ability and she deserves praise for her flawless portrayal. The other parts were well sustained and the piece was elaborately staged. The play ran for the week and business generally was good. The Two Bucaneers 10-15.

At the Empire 3-8 Thomas E. Shea, the well-known actor, appeared in a repertoire comprising *Banished by the King*, Dr. Jekyll and Mr. Hyde, The Bells, Cardinal Richelieu, and Othello. Large houses enjoyed Mr. Shea's performances. He was very well supported by James J. Cassidy, Daisy Chaplin, Robert Lee, and Charlotte Burkett. The Factory Girl 10-15.

The offering at the Park 3-8 was *The Little Church Around the Corner*, in which the sad story of a misjudged wife is told in four acts. Lillian Longmore, as Agnes Grey, played the part well, and George L. Kennedy was acceptable as Harry Grey. New York Day by Day 10-15.

Helene Dodge, a Providence girl, who has many friends in this city and Pawtucket, having played several times with the Albee Stock co. will soon appear in vaudeville.

The Girl from Kay's is due at the Providence Opera House 17-22.

HOWARD C. RIPLEY.

NEW ORLEANS.

The intense heat prevailing here has had a marked effect in decreasing the attendance at the several theatres.

The Tenderfoot was the bill at the Tuluane 2-8, and a competent co. interpreted this sparkling musical comedy. Richard Carle, who is the author of the lyrics, as well as the star, was congenially cast and made the most of many good opportunities. Charles A. Morgan, Dan Moyle, Edwin Baker, Herbert S. Burns, Henry Norman, Edmund Stanley, William Rock, and Minnie Courtney were deserving workers in the cast. The Eternal City 9-15.

The Baldwin-Melville Stock co. at the French Opera House presented *Lost in Siberia* 2-8 to satisfactory business. Frank E. Camp and Janet Ford are doing successful work and Tom Findlay, Robert Lowe, W. J. Demings, Joseph Moeselmeyer, Mary Stockwell and Maribel Seymour were intelligently cast in their respective parts at the Little Mother 9-15.

At the Grand Opera House the Grand Stock co. presented *Why Smith Left Home* 2-8. This celebrated comedy was capitally put on, and its good working quality enabled the entire cast to show to advantage. Bertram Lytell in the principal role met every requirement, and Josephine Sherwood was an attractive French maid. J. D. Murphy, H. Brennan, L. F. Morrison and Minnie Phillips showed their usual ability. The Mimic 9-15.

Al H. Wilson appeared at the Crescent Theatre 2-8 in *The Watch on the Rhine*, and maintained his reputation as a sweet singer and character actor. Rollinda Bainbridge, Florence Stover and Fannie Bloodgood are attractive and entertaining women in the cast, and little Miss Olive is one of the most clever of her age on the stage. McFadden's Flats 9-15.

Woman Against Woman was the bill at the Elysium 2-8. A co. of ordinary ability presented the play. Louise Carter and William Jossey are playing leads and the balance of the cast responded with more or less ability. J. M. QUINTERO.

CLEVELAND.

Ethel Barrymore was seen in a pretty comedy entitled *Cousin Kate* at the Euclid Avenue Opera House 3-8. The young star is supported by a fine co. which includes Bruce McRae, Beatrice Agnew, James Kearney, Annie Adams, Anita Rothe and Augustin D. Wilks. The Two Orphans 10-15.

For *Fair Virginia* was given a good presentation by the Virginia Cleve Stock co. at the Colonial 3-8. Laura Nelson Hall was missed from the cast, having been taken sick last week, and will be unable to play for some time. Her part, Virginia Esmond, was taken by Barry Louise Rial. Vaughan Glaser gave a creditable characterization of Edward Esmond. David M. Hartford was good as John Laughlin, and Suzette Jackson made a pleasing well. Grace Gaffney, a Cleveland girl, made her debut as Julia Esmond, which she played in a clever manner. The rest of the characters were well taken, and the play was beautifully staged. Peaceful Valley 10-15.

David Higgins in *His Last Dollar* was at the Lyceum Theatre 3-8. He is supported by a good co., which includes Eleanor Montell and Katherine Miller, but a local favorite, Kellar 10-15.

Tod Prouty's *Boyz* was a creation at the Cleveland Theatre 3-8, and the co. presenting it above the average. The clever work of the Bohemian children, Mildred and Arthur, was a feature of the production. On the Bridge at Midnight 10-15.

Ethel Barrymore was the recipient of many social functions during the week. She was entertained at the residence of Mr. and Mrs. Dan R. Hanna during her stay.

Eugene Blair has been visiting in the city during the engagement of her daughter, Eleanor Montell, at the Lyceum.

The Grenadier Guards Band will give a concert in Grey's Armory 13. WILLIAM CRASTON.

TOLEDO.

The Jewel of Asia was the only attraction at the Valentine 3 for the week. A fair house was badly disappointed, as at no time did the opera become interesting, much less entertaining. Vera Michelena is the possessor of a good voice, but her acting was decidedly amateurish. William Blaisdell should be given credit for making a great deal out of a barren comedy part. The balance of the cast could neither sing nor act, and the chorus could scarcely be heard over the footlights and had evidently been drilled for some mob scene instead of opera. C. M. EDSON.

DENVER.

The ever-popular Arizona played to record breaking business at the Tabor Sept. 25-1. The co. was only fair and the scenery appeared to have passed through many one-night-stand hardships, but "the play is the thing" in this case, and Arizona would be a great play under any conditions. James Kirkwood was an excellent Henry Cambey. Carol Ardrey was pleasing as Estelle, and wore exquisite gowns. Justice played Lieutenant Denton intelligently. Escamillo Fernandez was a picturesque and effective Vaniere. Charles E. Graham gave a splendid characterization of the German Sergeant, and Ben Deane was amusing as the doctor. Alfred Hollingsworth and Harry G. Keenan were not equal to the parts of Colonel Bonham and Captain Hodgman, respectively. Haverly's Minstrels 2-8. Pretty Peggy 9-15. The Show Girl 10-22.

The Lillian Mason co. played a successful week's

engagement at the Curtis 25-1 with a good presentation of *Sophie Styler's Vaudeville*.

The Broadway was dark 25-29. Three performances of *A Night in Bohemia* were given 30-1 by local talent for the benefit of the B. P. O. Elks' Charity Fund. The Broadway was packed at each performance and the financial result was most satisfactory. Sousa will give two concerts Sunday, 9. The County Chairman 3-8. Vivian's Papas 10-15. Jewel of Asia 17-22.

OMAHA.

A series of large and evidently well pleased audiences attended the performance of *The County Chairman* at Boyd's Theatre Sept. 29-1. The play proves to be quite a success and the co. is an excellent one, but it is not to be recommended to curtain the second act at the end of the third act. Glen MacDonough's comedy, Bird Center, opened a half week's engagement 2 and also scored a hit. The fun is both clean and bright and the co. thoroughly adequate. Walker Whiteside 6-8. U. T. C. 9. Under Two Flags 11-15. Vivian's Papas 10-15. Wilton Lackaye 21-25.

At the Krug A. Factory Foundling 29-1 played to light business.

The piece and the co. are hardly up to standard, but the co. has a good record.

At the Krug A. Factory Foundling 29-1 played to light business.

The piece and the co. are hardly up to standard, but the co. has a good record.

At the Auditorium Sousa's Band delighted large audiences 3. The programme proved a very popular one and the encores were continuous. The leader also was generous in his responses.

J. R. RINGWALT.

162 State Street.

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Tuscaloosa has had three shows all to record breaking business. Season opened Sept. 23 with amateur vaudeville; S. R. O. down stairs; excellent performance. Plays: *Silent System*, When Greek Meets Greek, Reveries of a Bachelor, Alphonse and Gaston 28; packed house; co. fair. Barlow's Minstrels 1 broke record of house for Saturday night performance; S. R. O. long before curtain went up; receipts, \$374. Satana 8. James Boys in Minstrels 15.

MONTGOMERY.—THEATRE (Hirsch Brothers, mgrs.): Al. H. Wilson in *Watch on the Rhine* Sept. 28 pleased very large business. The Eternal City 7. Piggy from Paris 10. The Tenderfoot 11. Al. G. Field 12. In Old Kentucky 14.—BIJOU (Jake Wells, lessee; O. A. Neal, mgr.): Walter Edwards co. 27-1. Plays: *Sign of the Four*, David Garrick, The Taming of the Shrew; excellent co.; attendance good during week. Hoyt's Comedy co. 10-15.

TROY.—FOHNAR'S THEATRE (Frank P. Fohner, mgr.): James Boys in Missouri Sept. 29; topheavy. Boys failed to please. A Boy Wanted 5. Peck's Boys 11. Village Parson 18. Happy Hooligan 22.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Al. H. Wilson in *Watch on the Rhine* Sept. 27; very good performance; fair house. Candida 5. A Boy Wanted 8.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenthal, lessee and mgr.): Alphonse and Gaston opened season Sept. 23 to big business.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Braswell, mgrs.): Alphonse and Gaston opened house Sept. 27; poor performance; big house.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamlin, lessee and mgr.): Franklin Stock co. Sept. 23-30 in *Mansion of Achilie Hearts*, Nature's Nobleman. Down on the Farm, In the Rockies, Red Cross Nurse, The Westerner; fair business and performances. The Moonshiner's Daughter 1; fair business and performance. Payton Sisters 3, 4. Sign of the Cross 5. Barlow's Minstrels 8. Black Patti 10. Darkest Russia 12. Grace Hayward 13-15. Shore Acres 13. George M. Cohan in Little Johnny Jones 15. Savage English Grand Opera co. 17. Heart of Maryland 18, 19. James K. Hackett 20. Prince of Pilsen 21. Sherlock Holmes 22.—ITEM: The lack of political excitement here promises to result in almost no interference with theatrical money making this Fall. W. P. HOPKINS.

WATERBURY.—POLIS' THEATRE (E. A. Jean Jacques, mgr.): A Doctor's Crime Sept. 29-30; a pleasure. Eddie Bell's filled house with well pleased audience. William Bramwell in Captain Washington gave us one of best entertainments of season 4. Rachel Goldstein 6. Robert B. Mantell 7. Henriette Crosman in Sweet Kitty Bellairs 10.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Phelan Musical Comedy co. closed week of good business 1, having given excellent performances, really deserving better houses. Way Down East 6. The Mummy and the Humming Bird 10.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Walter Perkins in Who Goes There? Winsted Club's Minstrels (local) 14. Charles K. Chapman 17-22. Robert B. Mantell 26.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Queen of the White Slaves 4 delighted packed house. The Middleman 6.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Charles K. Chapman Stock co. 3-8; large audiences; seemed well pleased.

TORRINGTON.—THEATRE (C. C. Volkman, mgr.): Charles K. Chapman Stock co. 10-15.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Why Girls Go Wrong 14. Sky Farm 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Stetson's U. T. C. Sept. 30-1; fair houses. Don Caesar de Bazan 3; fair audience. May Irwin 5; large and enthusiastic house. Dolly Varden 6. The Mummy and the Humming Bird 8.—LYCEUM THEATRE (H. W. Bishop, mgr.): Bishop co. presented Gloriana 28-2 to fair business; play of but mediocre quality, but well acted; Stevens, Elliott, and Booth special mention. Hamlet 3-9. The Palace of the King 10-17.—ITEM: A very elaborate production of Hamlet was given 1 in the amphitheatre of the University of California. The affair, which was under the direction of Bob Gentry, was successful in every way and was witnessed by an immense audience.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Through the Trap 2, Wizard of Oz 10-15. The Burgomaster 7. On the Bridge at Midday 10. York State Folks 11. Side Tracked 16. The Convict's Daughter 18.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Large advance sale for Burgomaster 3-5. Wizard of Oz 6-8.—BURBANK THEATRE (Oliver Morosco, lessee): Splendid performance and crowded houses. Sept. 25-1 for *The Taming of the Shrew* by Morosco Stock co. The Cavalier 2-8.—BELASCO THEATRE (Belasco, Mayer and Co., Labor, Captain Impudence, Shamus O'Brien, The Tide of Life, Held by the Enemy, The Silver Dagger; excellent co.; good houses. Moonshiner's Daughter 8. PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): The Sign of the Cross 6. Barlow's Minstrels 7. Black Patti 11. Girl from Dixie 12. Darkest Russia 13.

OSCEOLA.—MERCANTILE OPERA HOUSE (C. H. Gaylord, mgr.): McDonald Stock co. 3-8 opened to capacity; performance good.

INDIANA.

COLUMBUS.—SPINGER OPERA HOUSE (C. P. Springer, mgr.): James Boys in Missouri Sept. 30 pleased fair audience. Field's Minstrels 3; S. R. O. 3-8. Popular Prices.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): James Boys in Missouri Sept. 27; large, pleased audience. Field's Minstrels 11.

GEORGIA.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): A Bold Strategem (local) Sept. 27; fair business. Human Hearts 3; fair performance; good business. Field's Minstrels 4; excellent performance; S. R. O. well pleased; co. entertained 21 by Elks, 22 by Eagles. Human Hearts 19.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Al. H. Wilson in *Watch on the Rhine* Sept. 20; S. R. O. Royal Hungarian Court Orchestra (Lyceum) 29; fair audience. Lester Loewer in Candide 8.

ST. AUGUSTINE.—GENOVER'S OPERA HOUSE (Charles F. Hopkins, Jr., mgr.): Opera season opened by Henry F. Willard co., leading lady being Mabel Page, Sept. 19-24; S. R. O.; well pleased; co. entertained 21 by Elks, 22 by Eagles.

MISSOURI.

COLUMBIA.—COLUMBIA THEATRE (James A. Pinney, mgr.): For Her Sept. 27; good co.; house and play satisfactory. A Runaway Match 4. Frederick Wards and Katherine Kidder 13. Florence Robert 14. Flanagan's Ball 18. Weideman co. 17-22 (except 18).

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): James Boys in Missouri Sept. 27; large, pleased audience. Field's Minstrels 11.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): For Her Sept. 27; good co.; house and play satisfactory. A Runaway Match 4. Frederick Wards and Katherine Kidder 13. Florence Robert 14. Flanagan's Ball 18. Weideman co. 17-22 (except 18).

WALLACE.—MASONIC TEMPLE (A. H. Connor, mgr.): San Tor Sept. 20; excellent co. to S. R. O. Orphan's Prayer 28; good co.; small house. Friend of the Family 1. Fatal Wedding 7. Heart of Chicago 26.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Everybody Sept. 30; excellent performance of old plays; appreciative audience. Four hours. Medium; enthusiastic audiences; production rich. Georgia Camp Meeting co. 22; big house; well pleased. Hanlon's Superba 3, 4; packed houses; always liked and always capacity. Romeo and Juliet (return) 5. Papa's Boy 6. One Night in June 8. The Moon

duced; fair attendance. *Gay Matinee Girl* 2 seemed to please good business.

DANVILLE.—**GRAND OPERA HOUSE** (W. L. Kelley, res. mgr.): My Wife's Family Sept. 27; fair house; well made such an decided hit with audience and Manager Kelley that it was booked for Memorial Hall March 31 and Grand April 1. A Chinese Honeymoon 28; immense business; every one delighted. Dodge and Bowman's Amusement co. 29-1; first-class business. Under Southern Skies 3; paying house; co. and play highly appreciated.—**MEMORIAL HALL SOLDIERS' HOME** (W. L. Kelley, mgr.); Dodge and Bowman's Amusement co. 2, matinee and evening; big business.

LINCOLN.—**BROADWAY THEATRE** (George W. Chatterton, lessee and mgr.); House W. Alvey, res. mgr.); Joseph De Grasse in Merchant of Venice Sept. 27; well presented to fair house. Peck's Bad Boy 29 pleased large gallery. House dark 3-8, on account of State Fair at Springfield. One Widow Won 12. Edward N. Hoyt in Hamlet 14. Why Girls Leave Home 18. Dr. Jekyll and Mr. Hyde 19. Out of the Fold 28.—ITEM: Charles Johnson, well known to the profession, will be in the box-office this season.

MONMOUTH.—**PATTEE OPERA HOUSE** (H. B. Webster, mgr.); James F. Green and Jeannette Lincoln Sept. 29-1 pleased good business. Plays: A Dashing Widow, My Lady Peggy. A Gay Matinee Girl. Everyman 6. Rutledge's Repertoire 6-8. Paul's Boy 10. Dr. Jekyll and Mr. Hyde 13. Out of the Fold 18. Flora De Voss 20-22.—ITEM: Rev. Victor H. Webb, of Trinity Episcopal Church, Monmouth, Ill., has been appointed chaplain of the Actors' Church Alliance.

JACKSONVILLE.—**GRAND OPERA HOUSE** (G. W. Chatterton, mgr.); G. W. Chatterton, Jr., res. mgr.); Joseph De Grasse in Merchant of Venice Sept. 28; fine performance; good business. Peck's Bad Boy 30; fair house and performance. John A. Preston in Ingomar 4; good performance and business.—ITEM: The Mundy Shows will supply attractions for Eagles' Carnival 15.

GALESBURG.—**AUDITORIUM** (Dr. L. T. Dorsey, mgr.); Kennedy Stock co. Sept. 26-1 pleased good houses. Romeo and Juliet 3; poor house; pleased. Everyman 4; fair business; good performance. Hans' Sonuba 6; delighted large audience. Georgia Camp Meeting 6. Paul's Boy 7. One Widow Won 10. Buster Brown 13.

ROCKFORD.—**GRAND OPERA HOUSE** (George B. Peck, mgr.); Why Women Sin Sept. 26; fair house. Walker Whiteside in David Garrick's Love pleased fair house 30. Denver Express 1; good house. The Hoosier Girl 8. Grimes' Cellar Door 10. Out of the Fold 11. Wang 13. Williams and Walker 15.

BELEVIERE.—**DERTHICK OPERA HOUSE** (William H. Derthick, mgr.); A Modern Viking Sept. 23; good performance and house. One Night in June 26; fair performance and house. Breezy Time 3; very poor performance; fair house. Irma Opera co. 5. Her Only Sin 7.

CLINTON.—**RENNICK OPERA HOUSE** (I. C. Sabin, mgr.); Moonshiner's Daughter 7.—ITEM: Elk are hunting and filling up for them in the Frenzenstein large three-story, brick building and will soon be opened by a big blowout.

FAIRBURY.—**CENTRAL OPERA HOUSE** (Phil Wade, mgr.); Old Arkansaw 1; good house and performance. Johnny on the Spot 3. The Heaglers in Zingara 20. The Hoosier Girl 25.

MOLINE.—**WAGNER OPERA HOUSE** (R. W. Hamilton, mgr.); In Louisiana 1; good business; pleased. A Dashing Widow 2; fair business; pleased. Lady Peggy 3; small business; fair performance.

KEWANEE.—**MCCLURE'S OPERA HOUSE** (F. D. McClure, mgr.); Old Arkansaw Sept. 26 pleased fair house. Out of the Fold 8. One Widow Won 11. Her Only Sin 17. Hoosier Girl 22.

PONTIAC.—**FOLKS' OPERA HOUSE** (R. D. Folks, mgr.); Old Arkansaw Sept. 29; good performance; S. R. O. A Banker's Daughter 4.

INDIANA.

MARION.—**THE INDIANA** (E. L. Klinecman, mgr.); Large and fashionable audience witnessed opening of season by Dog Wolf Hopper in Water Sept. 23. Faust 24, presented by Porter J. White, given liberal patronage to two performances. Thomas Jefferson in Rip Van Winkle 29; comfortably filled house; excellent performance. Hamlet, presented by Edward N. Hoyt, 4; good patronage. Mr. Hoyt was recipient of numerous curtain calls. Our New Minister 5. Dr. Powell 9. Everyman 18. The Holy City 21. THE LAND (E. L. Klinecman, mgr.); The Game Keeper Sept. 21 as greeted by two large audiences; performance excellent. The Moonshiner's Daughter 24 faced big house and pleased. Way Out West 30, 1 was presented to three large gatherings by a capable co. Dora Thorne 7. Chic Tramp 12. In the Shadow of the Gallows 20. Sandy Bottom 21. 22. Katzenjammer Kids 27.—ITEM: The Pathfinders' Carnival Sept. 26-1 entertained large crowds and Mundy Shows were greatly praised for their excellence.

SOUTH BEND.—**OLIVER OPERA HOUSE** (Harry G. Sommers, mgr.); Extensive alterations at this house about completed and the new will open latter part of October, the opening attraction not having yet been decided upon definitely.—**AUDITORIUM** (Harry G. Sommers, mgr.); Joseph Yerrick and fair bill in vaudeville to small house Sept. 28. Nat C. Goodwin and excellent co. in The Usurper 1; big house; decided hit; the piece is the best one Mr. Goodwin had in years; elaborately staged. On same date, two years ago Mr. Goodwin gave first performance ever given at the new Auditorium, presenting An American Citizen. Katzenjammer Kids 3; poor performance; fair house. Flood Tide 4. Our New Minister 8.

TERRE HAUTE.—**THE GRAND** (T. W. Barhyd, Jr., mgr.); A Chinese Honeymoon Sept. 27; good co. and house. My Wife's Family pleased fair house 28, 29. A Moonshiner's Daughter pleased fairly good house 30. Why Girls Leave Home pleased good house 1. Was She to Blame? 3; fair performance and house. The Runaway 4. Moon Shanty Not It 5. A Midnight Marriage 6. Flood Tide 7. S. Dodge Bowmen co. 10-12. Everyman 13. The Southerners 14. Stetson's U. T. C. 15. Howard Hall in The Walt's Paradise 17, 18.

RICHMOND.—**GENNETT THEATRE** (Ira Swisher, mgr.); My Wife's Family Sept. 30 pleased good business. The Runaways 5; fair performance. S. R. O. A Thoroughbred Tramp 4; pleased fair business. Eva Tanguay 7. The Southerners 13. Way Down East 20.—**NEW PHILLIPS' THEATRE** (O. G. Murray, mgr.); The Midnight Flyer 1 pleased good house. Fogg's Ferry 4; good performance and business. Camille and Wife in Name Only 19. Edward Waldman co. 29.

PORT WAYNE.—**MASONIC TEMPLE THEATRE** (Frank H. Stouter, mgr.); Sl Plunkard Sept. 26; good business; well pleased. Under Southern Skies 27; excellent co. and performance; good house. The ForbIDDEN Land 29; excellent co.; well pleased and good audience. Lighthouse Robbery 30; fair co. and business. Thomas Jefferson in Rip Van Winkle 1 canceled on account of sickness. Brandon Evans co. 3-7. Quincy Adams Sawyer 8. Heyman Glocker Stock co. 10-15.

LOGANSORT.—**DOWLING THEATRE** (John E. Dowling, mng.); Brandon Evans Stock co. Sept. 29; pleased good business. Plays: Cumberland 6, 11. Tennessee Fandango, Under the Shadow of the Land 5.—ITEM: The management has made arrangements that the old opera house will be closed as soon as our new theatre is completed, which will be about Nov. 1. The old opera house will be used for lodges rooms.

HUNTINGTON.—**HARTER'S OPERA HOUSE** (Charles De Lacour, mgr.); Good business. Along the Suwanee River 3 pleased large house.—ITEMS: George H. Adams closed engagement with Humpty Dumpty co. He will spend some time in this city. De Lacour and Fields co. who played Along the Suwanee River, disbanded after a very successful season, playing far and small towns. This is the home of the management.

ROCHESTER.—**ACADEMY OF MUSIC** (Holden Brothers and Boom, mgrs.); Edward N. Hoyt supported by good co., in Hamlet Sept. 30 to fair house; performance good. A Chicago Tramp 4; good house; good satisfaction. Denver Express 11.—ITEM: Mr. Du Riette, advance agent for Holden Brothers' Ingmar co., came home on a two weeks' visit with his parents.

ELWOOD.—**KRAMER GRAND** (J. A. Kramer, mgr.); Moonshiner's Daughter Sept. 26; very good co. business fair. The Lighthouse Robbery 28; good performance; co. and business fair. Hamlet 6. The Chicago Tramp 7. Froggy Fairy 31. Arkwright in Richmond 24, 26. A Fairy Princess 27. The Shadow of the Gallows 28. The Holy City 29.

LA PORTE.—**HALL'S THEATRE** (M. R. Marks, mgr.); Vaudeville 24; Orrin M'Knight, Powers and Theobald, Billy Wilson, Arthur Hahn, Josef Yerrick, and his Magic Kettle pleased fair house. Edward N. Hoyt in Hamlet 29; co. and house good. Faust 3; performance good; large house. Flood Tide 18. Fairy Princess 27. Arkwright in Richmond 24, 26. A Fairy Princess 27. The Shadow of the Gallows 28. The Holy City 29.

ANGOLA.—**CROXTON OPERA HOUSE** (R. A. Willis, mgr.); Under Southern Skies Sept. 26; very fine co.; packed house; universal satisfaction; receipts \$384.50. Midnight Flyer 4; advance sale very

good. Fred H. Wilson Stock co. 10-15 closed season at Coldwater, Mich. 1, so canceled. Tomlinson Stock co. 10-15 (Fair week). Little Red School House 25.

MADISON.—**GRAND OPERA HOUSE** (Graham and Scheibl, mgrs.); Stetson's U. T. C. Sept. 20; 1,045 paid admissions; pleased; full of good specialties.

My Wife's Family 6. Crescent Comedy co. 10-15.—ITEM: The Elks new home is having the front put up out of Bedford stone. The building promises to be an ornament to the town.

BRAZIL.—**MCGREGOR OPERA HOUSE** (W. H. Leavitt, mgr.); Moonshiner's Daughter 1; performance good; S. R. O. Was She to Blame 5. Dodge and Bowman 6-8. Flood Tide 10. Stetson's U. T. C. 14. Everyman 15. Old Arkansas 21. Chicago Tramp 23. In the Shadow of the Gallows 26.

MUNCIE.—**WYSOR'S GRAND OPERA HOUSE** (C. R. Stetson, mgr.); Hinckley's Imperial Stock co. 28-1; fair business; performances fair. Plays: Lost Paradise To Be Birkie Alive, Back Among the Old Folks, Slaves of the Mine, East Lynne, Heart and Home.

EVANSVILLE.—**GRAND (Pedley and Burch, mgrs.)**; Howard Dorsett co. Sept. 26-1 pleased satisfactory houses; Chauncey Olcott in A Romance of Athlone 10.—ITEM: PEOPLE's (Pedley and Burch, mgrs.); Why Girls Leave Home 2; packed house; satisfaction. U. T. C. 8. Sandy Bottom 9.

ANDERSON.—**GRAND OPERA HOUSE** (C. C. Foss, mgr.); A Chinese Honeymoon Sept. 26; excellent satisfaction; crowded house. Way Out West 28 delighted well filled house. The Lighthouse Robbery 1, matinee and night; good satisfaction to good business.

FRANKFORT.—**BLINN THEATRE** (E. Langebrake, mgr.); Moonshiner's Daughter Sept. 27; big business; play and co. good. Porter J. White in Faust pleased crowded house 30. Humpty Dumpty 5, 6. Hamlet 8. Mugg's Landing 11.

MICHIGAN CITY.—**ARMORY OPERA HOUSE** (E. F. Bailey, mgr.); Porter White in Faust 1; top heavy house; pleasing. Florence Gale as You Like It 4; good house; delighted audience. Poor Mr. Rich 10. Michael Strogor 22.

VALPARAISO.—**MEMORIAL OPERA HOUSE** (A. Helmeman, mgr.); Papa's Boy 1 pleased good house. Salisbury Family Orchestra 7. Everyman 21. Flint (hypnotists) 25-29.

HAMMOND.—**TOWLES OPERA HOUSE** (James Wingfield, mgr.); Our New Minister 2; excellent satisfaction; large house. Quincy Adams Sawyer 6. My Wife's Family 16. Siberia 23. Sandy Bottom 30.

UNION CITY.—**UNION GRAND THEATRE** (S. J. Flaherty, mgr.); Dora Thorne 4 delighted large house. Darrow, Chakera and Kasimir 6. Flood Tide 17. Marc 20.

NEW CASTLE.—**ALCAZAR OPERA HOUSE** (F. Brown, mgr.); Humpty Dumpty Sept. 30; packed good house; performance fair. Edward N. Hoyt in Hamlet 3.

ALBION.—**HOWARD'S OPERA HOUSE** (George O. Russell, Jr., mgr.); Mugg's Landing 5. Breezy Time 6. Michael Strogor 26.

ELKHART.—**HUCKLIN OPERA HOUSE** (D. E. Carpenter, mgr.); Katzenjammer Kids 4 pleased good house. Quintin and Wall's Minstrels 15.

DECATUR.—**BOSSE OPERA HOUSE** (J. M. Bosse, mgr.); Game Keeper Sept. 29 pleased good house. Chicago Tramp 6.

GARRETT.—**WAGNER'S OPERA HOUSE** (J. William Wagner, mgr.); Ed Anderson in Midnight Flyer 6. A Breezy Time 11. Montana Neil 15.

WABASH.—**HARTER'S OPERA HOUSE** (J. M. Harter, mgr.); Under Southern Skies 28; excellent attraction; good house.

PONTIAC.—**AUDITORIUM** (W. H. Andrews, mgr.); Game Keeper Sept. 28; good house; well pleased. Fogg's Ferry 11. Sandy Bottom 20.

INDIAN TERRITORY.

SOUTH MALESTER.—**LANGSDALE OPERA HOUSE** (J. L. Atton, mgr.); Sylvie Summers co. 3; 4; well recommended. Last Rose of Summer 6. For Mother's Sake 21. Charles B. Hanford 25. Little Homestead 28.

ARDMORE.—**ROBINSON'S OPERA HOUSE** (Joseph F. Robinson, mgr.); My Friend from Arkansas 1; good business.

IOWA.

IOWA FALLS.—**METROPOLITAN OPERA HOUSE** (E. O. Ellsworth, mgr.); Jack Hoeffer Show Sept. 26-1, presenting A Daughter of Corsica, The Bowery Girl, The Prince of Liars, The Ranch King, Libby Prison, A Flight for Honor, The Grand Ruby; being well received; co. ever playing house. Michael Strogor 6; canceled at the end of Roads 10.

ITEMS: W. W. Evans, a St. Louis newspaper man who recently joined the Jack Hoeffer forces as advance man for the Western show, was summoned to Belleville, Ill., 25 by a telegram announcing the death of his mother.—The Friends Church at Bussey, Ia., has been purchased by private parties and will be converted into an opera house.—The opera house at Manchester is to be greatly improved under the present manager; a new word has been added to the vernacular of the profession, and the men who are known as the lecturers with wagon medicine co. are to be spoken of in the future as "survey druggists."—Stage-Manager M. M. Kickles, of the Metropolitan, is an expert taxidermist and has one of the finest collections of stuffed birds and curiosities in the State. Negotiations are pending with Webster City looking to the lease of the Willow Opera House. There is probability that the theatre will be opened after being closed for a couple of seasons.—The contract has just been let for the erection of a brick opera house at Traer, Ia., to cost \$14,000.—A stock co. has been organized at Ute, Ia., to build an opera house.

FRANK E. FOSTER.

OTTUMWA.—**GRAND OPERA HOUSE** (J. Frank Jersey, mgr.); Dr. Jekyll and Mr. Hyde Sept. 26; satisfactory co. and business. Captain S. Alberta (Russian lecture) 29; good crowd; well pleased. Blanche Ring in Vivian's Pagans 30 royally entertained.

Large and fashionable audience witnessed opening of season by Dog Wolf Hopper in Water Sept. 23. Faust 24, presented by Porter J. White, given liberal patronage to two performances. Thomas Jefferson in Rip Van Winkle 29; comfortably filled house; excellent performance. Hamlet, presented by Edward N. Hoyt, 4; good patronage. Mr. Hoyt was recipient of numerous curtain calls. Our New Minister 5. Dr. Powell 9. Everyman 18. The Holy City 21. THE LAND (E. L. Klinecman, mgr.); The Game Keeper Sept. 21 as greeted by two large audiences; performance excellent. The Moonshiner's Daughter 24 faced big house and pleased. Way Out West 30, 1 was presented to three large gatherings by a capable co. Dora Thorne 7. Chic Tramp 12. In the Shadow of the Gallows 20. Sandy Bottom 21. 22. Katzenjammer Kids 27.—ITEM: The Pathfinders' Carnival Sept. 26-1 entertained large crowds and Mundy Shows were greatly praised for their excellence.

SOUTH BEND.—**OLIVER OPERA HOUSE** (Harry G. Sommers, mgr.); Extensive alterations at this house about completed and the new will open latter part of October, the opening attraction not having yet been decided upon definitely.—**AUDITORIUM** (Harry G. Sommers, mgr.); Joseph Yerrick and fair bill in vaudeville to small house Sept. 28. Nat C. Goodwin and excellent co. in The Usurper 1; big house; decided hit; the piece is the best one Mr. Goodwin had in years; elaborately staged. On same date, two years ago Mr. Goodwin gave first performance ever given at the new Auditorium, presenting An American Citizen. Katzenjammer Kids 3; poor performance; fair house. Flood Tide 4. Our New Minister 8.

TERRE HAUTE.—**THE GRAND** (T. W. Barhyd, Jr., mgr.); A Chinese Honeymoon Sept. 27; good co. and house. My Wife's Family pleased fair house 28, 29. A Moonshiner's Daughter pleased fairly good house 30. Why Girls Leave Home pleased good house 1. Was She to Blame? 3; fair performance and house. The Runaway 4. Moon Shanty Not It 5. A Midnight Marriage 6. Flood Tide 7. S. Dodge Bowmen co. 10-12. Everyman 13. The Southerners 14. Stetson's U. T. C. 15. Howard Hall in The Walt's Paradise 17, 18.

RICHMOND.—**GENNETT THEATRE** (Ira Swisher, mgr.); My Wife's Family Sept. 30 pleased good business. The Runaways 5; fair performance. S. R. O. A Thoroughbred Tramp 4; pleased fair business. Eva Tanguay 7. The Southerners 13. Way Down East 20.—**NEW PHILLIPS' THEATRE** (O. G. Murray, mgr.); The Midnight Flyer 1 pleased good house. Fogg's Ferry 4; good performance and business. Camille and Wife in Name Only 19. Edward Waldman co. 29.

PORT WAYNE.—**MASONIC TEMPLE THEATRE** (Frank H. Stouter, mgr.); Sl Plunkard Sept. 26; good business; well pleased. Under Southern Skies 27; excellent co. and performance; good house. The ForbIDDEN Land 29; excellent co.; well pleased and good audience. Lighthouse Robbery 30; fair co. and business. Thomas Jefferson in Rip Van Winkle 1; fair performance and house. One Night in June 2; fair business. Everyman 6. Under Southern Skies 9. Papa's Boy 10. The Runaways 12. Out of the Fold 14. Human Heart 16. Ellery 17. Ellery 18. Under Two Flags 18. Bird Center 19. A Chinese Honeymoon 20. Human Heart 21. 22. Her Only Sin 23. Henderson Stock co. 24-29. Gus Sun's Minstrels 30. Why Women Sin 31.

ONAWA.—**OPERA HOUSE** (William D. Brown, lessee and mgr.); Lyman Twins in

Chief Justice 4 pleased good house. Mildred Holland in *Triumph of an Empress* 5. Robert Edeon in *Ramson's Folly* 6. A Struggle for Gold 7. *Emperors* 8. *FALL RIVER—ACADEMY OF MUSIC* (W. F. Mason, mgr.): Eva Kendall in Weatherbeaten Benson Sept. 29; pleased good audience; stage settings novel and finely executed; co. good; Andrew Mack in *The Way to Kenmare* 30; well received; large audience; strong supporting co.; Thou Shalt Not Kill 31; play and co. pleased; fair attendance. Daniel Sully in *The Chief Justice* 5; excellent production; pay and co. good; business good. *Phalen Musical Comedy* 6; in *The Isle of Chipping*. Jack and the Beanstalk, Paul Jones in *The Telephone Girl* from Paris, Quincy Adams Sawyer 12. Robert Mantell 13. Power Behind the Throne 14. Mummy and the Humming Bird 15.—*BLIJOU* (Henry Myers, mgr.): Her Marriage Vow 29-1; play and co. pleased; business good. No Wedding Bells for Her 3-5; co. very good; good business. Queen of the White Slaves 6-8; good advance sale. Little Church Around the Corner 10-12. *Sacred* of the Subway 13-15. *EMPERORS*: Andrew Mason as the guest of Mason W. F. Mason 30.—Ethel Carpenter of this city is a member of the Daniel Sully co., playing one of the leading parts—Both Managers Mason of the Academy and Myers of the Bijou offered the strikers the use of their theatres free for mass meetings. A meeting was held at the Bijou 3 and the Academy 4 to over 3,500 people. Mason of the Academy who did not receive royalties of Shepard's Pictures 9, while the Bijou will have a benefit performance 10. The Little Church Around the Corner being the attraction—Business at both the Academy and Bijou is very good and each week shows improvement. The big cotton strike has hurt the attendance, but there are signs that the end of the strike is at hand.

NEW BEDFORD—THEATRE (William B. Cross, mgr.): Marie Walnwright in *Twelfth Night* Sept. 29; capable supporting co.; excellent performance; small audience. The Volunteer Organist 30; fair business. Andrew Mason in *The Way to Kenmare* 1; S. R. O. Mrs. McAlpine co. 3-6. *PLAYS*: Young Wife, A Working Girl's Wrongs, Tennessee's Partner, The Winning Hand, The Counterfeiter, A Mad Marriage, and A Woman's Victory; opened to big business. Daniel Sully in *The Chief Justice* 7. Quincy Adams Sawyer 10. The Mummy and the Humming Bird 12. The Power Behind the Throne 13. The Light of Other Days 15. May Irwin 20.

FITCHBURG—CUMINGS' THEATRE (Wallace and Henockburg, lessees and mgrs.): W. R. Oldfield, res. in *Howdy Doody* in *The Yellowstone* Sept. 29; thoroughly enjoyed by good house; Mr. Kyle was very effective in stellar role and had excellent support; splendid scenic effects. A Trolley Party 30 canceled. Hi Henry's Minstrels 4 pleased crowded house. Quincy Adams Sawyer 5. Volunteer Organist 7. On Thanksgiving Day 10. Struggle for Gold 11. Joseph Jefferson, Jr., and William Jefferson in *The Rivals* 13. Ezra Kendall in Weatherbeaten Benson 14. A Wife's Sin 18.

HOLYOKE—OPERA HOUSE (B. L. Potter, manager): B. L. Potter Stock co. 28-30 closed to successful business. Marie Walnwright in *Twelfth Night* 3; plays: Wife for Stricken Dumb, Monte Cristo, Virginian, The Vagabond King, The Three Musketeers, A Royal Lover, His Life for Hers, The Fatal Wedding; excellent co.; large audiences.—**THE EMPIRE** (T. F. Murray, mgr.): No Wedding Bells for Her 29-1; fair co.; good house. Sam T. Jack's Burlesque 3-5; good business. On Thanksgiving Day 6-8; opened to the Rockies 13-15.

LAWRENCE—OPERA HOUSE (Cahn and Grant, mgrs.): Clara Turner co. 29-1; poor business. Mildred Holland in *Triumph of an Empress* 3; fair house. Ezra Kendall in Weatherbeaten Benson 4; excellent co. and performance; small house. Robert Edeon in *Ramson's Folly* 5; good house; fine performance. Hi Henry's Minstrels 6. Katherine Willard 7. Struggle for Gold 8. Mrs. McAlpine 10-15. **COLONIAL** (Weber and Ross, mgrs.): Described as "A Victor's Choice" 3-5; fair business. William Brannwell as Captain Barrington 6-8. A Child of the Slums 10-12. Queen of the White Slaves 13-15.

PITTSFIELD—COLONIAL THEATRE (James P. Sullivan, mgr.): Eight Bells Sept. 29; enthusiastic audience; good business. From Rags to Riches 30 pleased large house. Robert B. Mantell in *Light of Other Days* 1; large audience; satisfactory performance. The Factory Girl 3 pleased two large houses. The Jeffersons in *The Rivals* 7.—**ITEM**: Prof. F. J. Liddle and Edward Boltwood will produce their comic opera, *The Happy Day*, for the benefit of House of Mercy 11, 12. Cast will contain sixty local people.

LOWELL—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Quincy Adams Sawyer Sept. 29; large houses. Marie Walnwright in *Twelfth Night* 3; large and pleased audience. Mildred Holland 4; hearty welcome from large house. Ezra Kendall in Weatherbeaten Benson 5. Hi Henry's Minstrels 7. Katherine Willard in *Power Behind the Throne* 8. 9-15. **ACADEMY OF MUSIC** (R. F. Murphy, mgr.): A Child of the Slums 3-5; good houses. Slaves of the Mine 6-8.

BROCKTON—CITY THEATRE (W. B. Cross, mgr.): The Volunteer Organist Sept. 29 pleased fair house. Ezra Kendall in Weatherbeaten Benson 1; god support; gave fine performance; fair business. Fenberg Stock co. 3-8 opened in *Beware of Men to Capacity*. Power Behind the Throne 12. The Mummy and the Humming Bird 13. Way Down East 14-15. My Wife or the Cabbage Patch 15. Robert B. Mantell in *Light of Other Days* 18. Mildred Holland in Catherine the Great 20.

NORTHAMPTON—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): Robert B. Mantell, an old-time Northampton favorite, presented *Light of Other Days* to good house Sept. 29. Large and enthusiastic audience saw Hi Henry's Minstrels in good form 1. Violinist 7. Shore Acres 10. Peck and His Mother-in-Law 13. Slaves of the Mine 17. Heart of Maryland 22. Quincy Adams Sawyer 24.

MARLBORO—THEATRE (Bert C. Riley, mgr.): Sam T. Jack's Burlesque Sept. 29; small house; fair performance. Robert B. Mantell pleased capacity 1. Quincy Adams Sawyer 6; unusually large advance sales indicated full house. Way Down East 8. Katherine Willard in *Power Behind the Throne* 10. Daniel Sully 13. A Struggle for Gold 20.

TAUNTON—THEATRE (Cahn and Cross, mgrs.): Mildred Holland in *Triumph of an Empress* Sept. 29; large house; strong co. Ezra Kendall amused large audience in Weatherbeaten Benson 30.

ORANGE—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Across the Desert 8. Struggle for Gold 13. Manning Glee Club 20. Quincy Adams Sawyer 26.

GREENFIELD—OPERA HOUSE (Lawler Brothers, mgrs.): Across the Rockies 10. Peck and His Mother-in-Law 14.

TURNERS FALLS—COLLE OPERA HOUSE (Fred Colle, mgr.): Why Girls Leave Home 22.

MICHIGAN.

GRAND RAPIDS—POWERS (W. T. Ledebur, mgr.): Nat C. Goodwin gave initial performance of his new play, *The Usurper*, Sept. 30 before a large audience, which thoroughly enjoyed and indorsed new play, barring a few accidents common to first-run productions. Mr. Goodwin in *John Madux* is a fine performance, while Grace Ellison and a capable company seconded him. This house has adopted a new policy—that of giving vaudeville on the evenings not filled with high-class attractions. The opening bill was good and included Madame Herrmann and other capable people; business fair.—**MAJESTIC** (L. Delemarter, mgr.): S. R. O. Playhouse closed fair with engagement of the Elsie Flyer play in now and crude; several changes made here, but little question but what she will be whipped into life soon. Rose Melville opened 2-8 to heavy business; Sir Hopkins seems to preserve her welcome. Our New Minister 9.—**GRAND** (O. Star, mgr.): A Girl of the Streets 2-5; good business. The Curse of Drink 6-8.

SAGINAW—ACADEMY OF MUSIC (John H. Davidson, mgr.): Real Widow Brown Sept. 28; fair house. Devil's Lane pleased good audience. *Playhouse* 28; small audience. *Florence Gale* in As You Like It 29; S. R. O. 29; excellent production; enthusiastic audience. Grimes' Cellar Door pleased good house 30. The Missouri Girl to two good houses 1. Railroad Jack 3. The Poor Mr. Rich 4. Ole Olson 7. Ten Nights in a Bar Room 8. The Princess Chic 13.—**JEFFERS THEATRE** (T. D. Bamford and Sam Marks, mgrs.): At Cripple Creek to very good business 29-1; good co.; in the Shadow of the Gallows 2-5; good business.

ST. JOHNS—ALLISON THEATRE (O. L. Elsler, mgr.): Ten Nights in a Bar Room Sept. 29 failed to please; however Miss G. G. 27 pleased to capacity business. Railroad Jack 29 pleased S. R. O.; also gave midnight matinee, starting at 10:45 p. m. to capacity. Poor Mr. Rich 30 disappointed S. R. O.; co. outside of Mr. Godding, the star, very poor. Michael Strogoff 6. A Desperate Crime 8. My Uncle from New York 13. Dora Thorne 21. A Moy of the Streets 25.

LANSING—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Why Women Sin Sept. 21 pleased good business. Chicago Tramp 23; good house. Ten Nights in a Bar Room 24; large business. *Holy City* 27; good attendance; fair house. Out of the Fold 28; pleased good business. The Little Outcast 30; good house. A Desperate Chance 1 failed to appear. Poor Mr. Rich 3; small house. Katzenjammer Kids 13. Erhart Entertainers (local) 14. Little Red Schoolhouse 15. *Hummelin's Ideas* 17-22.

BAY CITY—WASHINGTON THEATRE (W. J. Daunt, mgr.): Real Widow Brown Sept. 28. Grimes' Cellar Door 29; both drew fair houses and seemed to please. Florence Gale in finished production of As You Like It delighted large and representative audience 30. Railroad Jack to fair business 1. The Missouri Girl 3 pleased. Poor Mr. Rich 5. Ole Olson

8. Princess Chic 12. Porter J. White 14. Katzenjammer Kids 15.

WOSSO—OPERA HOUSE (C. Meisenbacher, mgr.): A Devil's Lane (return) Sept. 28 pleased large house. Railroad Jack 30; very good attendance; good house. A Breezy Time 1; small house; good co. Holy City 3 delighted packed house. A Desperate Crime 7. Porter J. White in Faust 19. The Midnight Flyer 21.

LUDINGTON—OPERA HOUSE (U. S. Grant, mgr.): Clara Throp in Doll's House 1; good house; excellent performance. Ole Olson 10. My Wife 11. Poor Mr. Rich 13. The Missouri Girl 15.—**ITEM**: Clara Throp lectured on Ibsen and the Drama afternoon 1 before Pere Marquette Literary Club.

COLDWATER—THIBBET'S OPERA HOUSE (John T. Jackson, mgr.): A Chicago Tramp Sept. 27; almost capacity; very pleasing musical features. Porter J. White in Faust 18. Princess Chic Opera co. 10. Arion Club Minstrels (local) 13, 14. Rudolph and Adolph 21. The Younger Brothers 26.

PETOSKEY—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Michael Strogoff Sept. 26; strong play; fully satisfactory. Clara Throp in A Doll's House 29; very excellent performance; large and intelligent audience. Thomas Jefferson in Rip Van Winkle 6.

CADILLAC—THE CADILLAC (C. E. Russell, mgr.): Sun's Minstrels 4. Thomas Jefferson in Rip Van Winkle 5. Missouri Girl 13. Poor Mr. Rich 15. Princess Chic Opera co. 18. Porter J. White in Faust 26.

MARQUETTE—OPERA HOUSE (A. F. Koepcke, mgr.): Von Yonson 4. The World 7. Why Women Sin 10. Irish Pawnbrokers 13. Ole Olson 19. Princess Chic 25. Quincy Adams Sawyer 26. Clara Throp 29. Faust 31.

HILLSDALE—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Devil's Lane 1; fair house; extra good co. Frederick Wilson co. 3-8 opened to packed house. A Country Kid 13. The Little Red School House 18. Missouri Girl 26.

MANISTEE—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): Clara Throp and all in *Hamlet* 1; fair business. The Banker's Child 5.

CHASE-LISTER CO. 10-12.

BUTLER—OPERA HOUSE (J. A. Trimble, mgr.): Mahara's Minstrels Sept. 23; fine show; large business. Dr. Jekyll and Mr. Hyde 6. Eldon's Come-dians 17-22. My Friend from Arkansas 28.

AURORA—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Lyceum Course 5. For Mother's Sake 10. A Little Outcast 28; Sign of the Cross 23. Moonshiner's Daughter Nov. 2.

LOUISIANA—PARKS' THEATRE (Drury Parks, leasee and mgr.): The Banker's Child 4. Western Girl 11. Peck's Bad Boy 17.

POPLAR BLUFF—FRATERNAL OPERA HOUSE (W. B. Hayes, mgr.): Sign of the Cross 3; excellent co.; S. R. O. Melville Dramatic co. 6-8.

MEXICO—TERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Joseph De Grasse 1; good co. fair house. Midnight Marriage 8. Annie Oakley in Western Girl 10. Lulu Tyler Gates (Lyceum course) 14. On the Suwanee River 19. One Widow Won 28. Peck's Bad Boy 31.

FULON—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Over Niagara Falls Sept. 27; good business; best repertoire co. here in years; Morrison's won several curtain calls in their up to date specialties. Plays: A Wife's Honor, Down on the Farm, The Circus Girl, Dr. Jekyll and Mr. Hyde 7. For Mother's Sake 13. Chicago Lady Entertainers 15. Robert Lawrence joined Marie Dale co. Sept. 28 to play leads.

HANNIBAL—PARK THEATRE (A. L. Price, mgr.): Joseph De Grasse in *A Merchant of Venice* Sept. 29; good business. Shannons in *Banker's Child* 1; fair business. Chase-Lister co. 3-9. Moonshiner's Daughter 15. Buster Brown 17. Peck's Bad Boy 18. Suwanee River 20. Out of the Fold 22. Under Southern Skies 24.

GEORGE C. MOON.

ELMIRA—ITEM: As announced first by THE MIRROR, and despite the assertions of various local newspapers to the contrary, the Lyceum Theatre was not destroyed by fire last March 1, to be rebuilt by its owner, Colonel D. C. Robinson. Contracts have been signed between Colonel Robinson and the Amalgamated Theatre Building Association of New York for the erection of the house, and a large force of workmen began work 3, under the active direction of E. O. Horn and Tuller Clafflin, representing the Amalgamated Association. The plans call for one of the most complete and handsome theatres in the country. It is to be situated upon the site of the former theatre at the corner of Lake and Carroll Street, with entrance from both streets. It will be a ground floor house, with two balconies, finished with every precaution taken to insure the safety of patrons in case of fire. The contract calls for the completion of the theatre by Jan. 15, 1905. It has been leased and will be controlled by M. Reis, the former lessee, in his old position.

J. MAXWELL BEERS.

SYRECKY—WIETING OPERA HOUSE (John L. Kerr, mgr.): Madame Schumann-Heink in Love's Lottery Sept. 30; most pronounced success before large houses; support excellent and best chorus heard here in living memory. Arnold Daly in *Hamlet* in Hindoo style; good house and performance.

MISSOULA—UNION OPERA HOUSE (Austin H. Hartley, mgr.): An Orphan's Prayer Sept. 27; fair business 3-5. James J. Corbett in Pals 6-8. The Beauty Doctor 10-12. Holty-Toity 13-15.—**GRAND OPERA HOUSE** (C. H. Plummer, mgr.): The Factory Girl to large houses Sept. 29-1. Robert Fitzsimmons in *A Fight for Love* drew packed houses 3-5. A Game of Hearts 6-8. The Peddler 10-12. Miles 13-15.

E. A. BRIDGMAN.

NORTH PLATTE—LLOYD OPERA HOUSE (Charles Stamp, mgr.): The Sherrys Sept. 27; nice entertainment. Allen-Webb Amusement co. 30, 1 pleased fair houses.

NORFOLK—AUDITORIUM (A. J. Dunlevy, mgr.): Across the Strait Sept. 29; fair co.; light house. Lyman Twins in *At the Races* 3 pleased full house.

HASTINGS—KERR OPERA HOUSE (George Stevenson, mgr.): Uncle Josh Spruceby Sept. 29; fair business.

NEBRASKA.

HELENA—THEATRE (J. H. MacMallin, mgr.): Friend of the Family Sept. 27; poor house and performance. Fatal Wedding 5. Heart of Chicago 10.

MISSOULA—UNION OPERA HOUSE (Austin H. Hartley, mgr.): An Orphan's Prayer Sept. 27; fair business 3-5. James J. Corbett in Pals 6-8. The Beauty Doctor 10-12. Holty-Toity 13-15.—**GRAND OPERA HOUSE** (C. H. Plummer, mgr.): The Factory Girl to large houses Sept. 29-1. Robert Fitzsimmons in *A Fight for Love* 3-5. A Game of Hearts 6-8. The Peddler 10-12. Miles 13-15.

E. A. BRIDGMAN.

ROCHESTER—NATIONAL THEATRE (Max Hurtig, mgr.): James J. Corbett in *Hamlet* in Hindoo style; good house. Babe in Toyland 3-5; general satisfaction. Paris by Night was presented to snog business 6-8. The Ninety and Nine 10-12.

THE BEAUTY DOCTOR 13-15.—**BAKER THEATRE** (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): A Game of Hearts attracted fairly good audiences 3-5. Robert Fitzsimmons in *A Fight for Love* 6-8; large audiences. Nellie McVey in *Love's Lottery* 10-12. The Peddler 13-15.—**LYCEUM THEATRE** (M. E. Wolff, mgr.): Candida was presented to fine audiences 3-6. Weber-Ziegfeld Stock co. will present their new musical melange, Higgledy-Piggledy 10, 11.

J. W. CARRUTHERS.

ALBANY—HARMANUS BLECKER HALL (H. R. Jacobs, mgr.): Heart of Maryland Sept. 29-1; good co. and business. The Beauty Doctor 3-5 pleased good houses.

MACAUDET appeared in Pals before good houses 3-5; general satisfaction. Paris by Night was presented to snog business 6-8. The Ninety and Nine 10-12.

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C. N. PHELPS.

PEEKSKILL—COLONIAL THEATRE</b

York State, drew fairly well; evidently pleased. Eben Holden 3 drew fairly and pleased. Under Southern Skies 4. J. Corbett 11. David Starum 12. Factory Girl 13. Charles Loder 14.

LYONS.—MEMORIAL THEATRE (Burt G. Ohman, mgr.): Bennett-Moulton co. Sept. 26-1 closed successful week's engagement, giving best of satisfaction. Plays last half of week: The Great Lyndon Bank Robbery, Side Lights of New York, The Shop Girl, A Bunch of Keys 5; good business; fair performance. A Ragged Hero 11.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Quinlan and Wall's Minstrels Sept. 20; fair house; one of best minstrel cos. which ever appeared here. Harrison J. Wolfe 30 canceled. A Ragged Hero 3; good house; excellent performance. Too Proud to Beg 11. The Only City 24. David Harum 27. Si Plunkard Nov. 2.

GENEVA.—SMITH OPERA HOUSE (F. C. Harrison, mgr.): Eben Holden pleased light house Sept. 29. The Rivals 1; good performance. A Bunch of Keys 6. Under Southern Skies 7. The Silver Slipper 10. David Harum 13. The Factory Girl 15. The Peddler 18. Peck and His Mother-In-Law 20. The Strollers 22.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Quinlan and Wall's Minstrels Sept. 28; large and satisfactory business. The Rivals 29; good business; excellent performance. A Ragged Hero 1; large audience and performance. The Silver Slipper 8. A Chinese Honeymoon 12.

NEW ROCHELLE.—THEATRE (D. F. O'Connor, mgr.): Henrietta Osgood in Sweet Kitty Bellairs 1; capacity; decidedly beat audience. This house has been filled by William Bramwell in Captain Barrington 3; small house; followed too soon after two S. R. O. attractions; good performance. Heart of Maryland 17.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Arizona Sept. 29; good house; pleased. Paul Gilmore 30; good house; delighted audience. Charles A. Loder 3; good house; pleased. Charles B. Hanford 7. A Ragged Hero 8.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Trip to Chinatown Sept. 23; fine performance; big house. Si Stebbins 24; house sold out before 8 o'clock; good performance. Factory Girl 10. Princess of Panama 20. Quincy Adams Sawyer 31. Culhane, Chase and Weston's Minstrels Nov. 1.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): The Rivals 1; capacity. A Factory Girl 4; large house. Babes in Toyland 8; capacity at both performances. Mary Emerson in Her Majesty and the Maid 11. Walter Perkins in Who Goes There 13. A Woman's Struggle 15.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colvin, mgr.): Seward Show 3-8 (except 6) opened to capacity; fair co. The Factory Girl 6. Her Majesty and the Maid 12. Richard III 14. Funny Side of Life 17.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; W. E. Siglo, mgr.): Funny Side of Life 1; full house; all well pleased. Old Si Stebbins 6. Holty-Toly 24.

LAWVILLE.—OPERA HOUSE (W. H. Egerton, mgr.): A Bunch of Keys Sept. 30; poor co.; good house. Cleveland Ladies' Orchestra 12. Quincy Adams Sawyer 17.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): A Trip to Chinatown Sept. 29. S. R. O.; good co. Old Si Stebbins 4; very poor performance good business.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Herald Square Comedy co. 6. Mary Emerson 10. Florence Gale in As You Like It 18. Sam Devere's Stock co. 24-29.

CLYDE.—OPERA HOUSE (C. V. Nichols, mgr.): A Bunch of Keys 4 pleased large house. Culhane and Chase Minstrels 31.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): A Trip to Chinatown 3; large, well pleased house. Old Si Stebbins 5, 6. Bennett-Moulton co. 10-15.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Bunch of Keys Sept. 29 pleased good house. His Majesty and the Maid 13.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Why Girls Go Wrong 7. Sky Farm 11. Key stone Dramatic co. 12, 13.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Who Goes There 18.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): The Admirable Crichton 13. David Harum 15.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Arizona 5. A Bunch of Keys 7.

NORTH CAROLINA.

DURHAM.—ACADEMY OF MUSIC (Kramer and Co., lessors and mgrs.): Adelaide Thurston in Polly Primrose Sept. 28; performance excellent; pleased; large house. Fatal Wedding 29; performance good; attendance fair; pleased. Happy Hooligan 30; excellent co.; business good.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): The Village Parson Sept. 28; small house; poor performance. Adelaide Thurston in Polly Primrose 29; excellent co.; good business. For Her Children's Sake 4. Liberty Belles 10.

ASHEVILLE.—AUDITORIUM (W. F. Randolph, mgr.): Opened new Auditorium Sept. 28 with Human Hearts; large crowd; pleased audience. Adelaide Thurston in Polly Primrose 3; good house; delighted audience. Happy Hooligan 6. Liberty Belles 8. Miss Bob White 10.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Fatal Wedding 3; fair house; good co. Happy Hooligan 4; large and appreciative audience. Marriage of Kitty S. West's Minstrels 10. For Her Children's Sake 11.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Osman Hoyt co. Sept. 26-1. Plays: Her Lord and Master, Resurrection, Woman Against Woman, East Lynne, Two Orphans, Ten Nights in a Bar Room; good co.; fair business.

NEW BERN.—NEW MASONIC OPERA HOUSE (Cowan Brothers, lessors; F. F. Matthews, local mgr.): Fatal Wedding 1 pleased small house. Happy Hooligan 3 pleased capacity.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.): Adelaide Thurston in Polly Primrose 1; performance and business good. Happy Hooligan 5 pleased large audience.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Heart of Chicago Sept. 27; fair business; satisfactory. William Owen in Lady of Lyons 29; light house; cast rather weak. Glittering Gloria 6. That Little Swede 11. Thomas Jefferson 24.

MANDAN.—OPERA HOUSE (T. C. Kennedy, mgr.): State Irrigation Congress. In connection with State Fair, Sept. 27-29; great success; fine address by Maxwell, president of National Irrigation Association. A Boy Wanted 5. Other People's Money 22. Fifth Avenue Theatre co. 25-29.

WHAPETON.—OPERA HOUSE (W. C. Probert, mgr.): Heart of Chicago Sept. 30; excellent co.; fine business. Maloney's Wedding 6.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, mgr.): Heart of Chicago Sept. 26; good business; pleased.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank MacAdams, mgr.): Wife in Name Only 17. CLIFFORD THEATRE (Eddie C. Clifford, mgr.): Considerable progress has been made this week in theatre, which is pride of Urbana. The decorators will get through this week. The scenery from Sosman and Landis has arrived and is being put up by W. H. Clifton, stage-manager for Sosman and Landis, who by the way was MIRROU correspondent at Philadelphia. The play is "The Man Who Would Be King," being booked, and considerable interest is shown by managers of houses in surrounding cities. Manager Eddie Clifford, who has just closed his year engagement as soloist at the Piqua Presbyterian Church, has signed for another year at a handsome increase.

ITEMS: Thomas Jefferson's Rip Van Winkle co. spent a portion of 1st route. Mrs. J. N. Rentfrow, of the Rentfrow Comedy co., visited Ada Herman here. During the day she visited the girl who had grandchild, Miss Adeline—Frank Bechtel, lithographer with the second car with the Pawnee Bill Show, visited his old home 5. WILLIAM H. McGOWAN.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): A Chinese Honeymoon to fair business matinee and night 1; well pleased. Frederick Lewis, supported by excellent co., in The Raven 3; finished and pleasing manner; small but appreciative assemblage. Josh Spruceby pleased two good houses 4. Quinlan and Wall's Minstrels 6. Rudolph and Adolph 7. The Price of Honor 8. Harrison J. Wolfe 10. Too Proud to Beg 11. Sousa's El Capitan 13-15. PARK THEATRE (Charles Lillian, mgr.): Billy Van and Rose Beaumont, supported by a good co. opened this house in The Errand Boy and made decided hit, pleasing people very much; business good; packed houses.

nightly and matinees being result. Policy Players 10-15. ITEM: One of the pleasing features of the Opera House this season is the music. It is a great improvement over last year. W. A. Davis being in charge. Stage and dressing-rooms at Opera House have been put in excellent condition.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Dilger-Cornell Stock co. Sept. 12-17; fair business, in A Daughter of the South, Princess of Patches, Buried Alive, Two Orphans, His Mother's Sin at the Hour of Nine; good co. A Chinese Honeymoon 29; S. R. O.; fine co. and performance. Royal Lilliputians 30; big business; excellent co. and performance. A Trip to Egypt 10. Uncle Josie Spruceby 11. McDermott and Diamond Brothers' Minstrels 12. Graves-Morton Minstrel Open.

Tom Loftus, Allen T. Fisher, Nellie Weidmann, Tom Loftus, Allen T. Fisher, Nellie Weidmann, George Francis, and Meta Marks. New members are Violet Ross, Russell Reed and Ralph Emerson. The Silver King 2-8. A Hoosier Heroine 9-15.

ITEM: J. S. Kinslow and Leona Watson joined the Graves-Morton Opera co. here 1. The former will take the role of Harry Sherwood and the latter the leading role Dorothy. Miss Vaughn, who has been playing Harry Sherwood, will hereafter be Squire Bantam, and Blanche Bryant, the former Dorothy, takes the role Lydia Haworth.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Si Plunkard Sept. 30; good house; pleased. A Thornberry Tragedy 1; play was poorly presented, as previously, but drew two good houses. Renfrew Stock co. 3-8. Plays: A Fight for a Million, Midnight in Chinatown, Three Musketeers, The Devil's Gold Mine, Happy Hooligan's Luck, Dr. Jekyll and Mr. Hyde, James Boys in Missouri; satisfactory presentations; Sutor's Japanese Troupe gave an excellent specialty; opening to S. R. O., business continuing fair. Babes in the Woods (local) 11. Way Down East 12. Quinlan and Wall's Minstrels 13.

GEORGE W. GUY.—GRAND OPERA HOUSE (George W. Guy, mgr.): Devil's in the Wood 10. Merrily We Live 14-15. ITEM: Smith & Thompson will leave coming week for Southern California, and during his absence George W. Guy will act as manager of the Grand—Frank, eldest son of Hon. Frank J. McCulloch, ex-member of the Ohio Board of Public Works, has joined The Girl from Kay's co.—Quite a sensation has been created in this city from an item published in Kenton, O., to the effect that a leader in Bellefontaine society is achieving success in Gordon and Bennett's production of The Holy City, to be presented in the Kenton Theatre next week.

NILES.—NEW VERBEE.—GRAND THEATRE (L. L. Seaman, mgr.): Joe Welch in The Peddler 3-8 opened to crowded house; prolonged applause; Mr. Welch recited; facial expressions continuous source of delight; scenery and property accessories appropriate. Billy Clifford in How He Won Her 10. A Desperate Chance 17-22.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Al H. Wilson in Watch on the Rhine Sept. 30-1, matinee, with good lot of new material, proved pleasant entertainment; attendance good.

distinct from the many other parts in which they have been seen here. George Stuart Christie was the Jack Negley this time, and did it very well. Ada Levick scored as Mammy Lou. The other parts, though smaller, were well taken care of. A Gentleman of France 2-8. The Henrietta 9-15.

A Romance of Coon Hollow at the Third Avenue, Sept. 25-1, though seen here in the fourth time, has not worn out its welcome, and seemed to large audiences, and had good business during the week. The co. was fully equal to requirements and good specialties were an added feature. For Her Sake 2-8.

The original Weidmann co. returned to the Alcazar Sept. 25-1 and were warmly welcomed by good houses in their production of Michael Strooff. Of the old favorites those appearing in principal parts were Tom Loftus, Allen T. Fisher, Nellie Weidmann, Tom Loftus, Allen T. Fisher, Nellie Weidmann, George Francis, and Meta Marks. New members are Violet Ross, Russell Reed and Ralph Emerson. The Silver King 2-8. A Hoosier Heroine 9-15.

ITEM: Joseph Hofman, pleasantly remembered since his recent here two seasons ago, returned to the Grand Opera House 30 as the first of the musical stars of the season, under the auspices of the Ladies' Musical Club. The programme, a pleasing one, was lengthened by many encores.

RODNEY D. WHITE.

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CORRESPONDENCE.

Received too late for classification.

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (M. L. Seaman, mgr.): Joe Welch in The Peddler 3-8 opened to crowded house; prolonged applause; Mr. Welch recited; facial expressions continuous source of delight; scenery and property accessories appropriate. Billy Clifford in How He Won Her 10. A Desperate Chance 17-22.

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COLORADO.

SALIDA.—OPERA HOUSE (W. W. Rolla, mgr.): Joseph Newman 8. A Runaway Match 11.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Byrne Brothers in Eight Bells 3-5; fair business. Robert B. Mantell in The Light of Other Days 6; well liked. Blanche Walsh in Restoration 7. Viola Allen in The Winter's Tale 8. George W. Guy will present his new piece, Little Johnnie Jones, 10, described as a three-act comedy set to music. Taps 11, 12, matinee 12. **HARTFORD OPERA HOUSE** (Jennings and Graves, mgrs.): The Fortune Teller 3-5; good performance; fair house; No Wedding Bells for Her 6-8; fair performance; good house on opening night. The Middleman 10, 11. Slaves of the Mine 13. Child of the Slums 14. **A. DUMONT.**

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Viola Allen opened her season here in The Winter's Tale 1 to capacity business. Robert B. Mantell in The Light of Other Days 6; well liked. Blanche Walsh in Restoration 7. Viola Allen in The Winter's Tale 8. George W. Guy will present his new piece, Little Johnnie Jones, 10, described as a three-act comedy set to music. Taps 11, 12, matinee 12. **HARTFORD OPERA HOUSE** (Jennings and Graves, mgrs.): The Fortune Teller 3-5; good performance; fair house; No Wedding Bells for Her 6-8; fair performance; good house on opening night. The Middleman 10, 11. Slaves of the Mine 13. Child of the Slums 14. **A. DUMONT.**

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THE FOREIGN STAGE

LONDON.

The Golden Light Flickers and Fails—Departure of the Prince of Pilsen—Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFAVGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Oct. 1.

The event of the theatrical week has been Mrs. Cora Urquhart Brown-Potter's production of *The Golden Light* at the Savoy on Thursday night. When I interviewed Mrs. B.-P. a few days ago concerning this play by "Madame Raoul-

Mr. Wright's connection with the Northwestern Railway the theatrical traffic has increased to an enormous extent. This is evidenced by the figures which were placed at my disposal. During the year 1894 the company carried 1192 passengers, comprising 524 first-class passengers and 39,632 third, with 2651 trucks of scenery. Last year they carried 4322 passengers, consisting of 841 first-class and 88,474 third-class passengers, with 6505 trucks of scenery and baggage and 240 horse boxes, and in addition to this over 12,000 music hall artistes. Members of the profession may be interested to know that it was largely owing to Mr. Wright's instrumentality that the question of the charge for the conveyance of properties and luggage was put on a satisfactory basis. He has also helped to bring about several of the smaller reforms which have taken place during the last few years in regard to theatrical charges. The reduction of one penny in cloakroom rates granted to theatrical people was secured solely by Mr. Wright's efforts. Sir Henry Irving and Beerbohm Tree invariably travel by this line, other clients of the company being Sir Charles Wyndham, Martin Harvey, Lewis Waller, John Hare, Mr. and Mrs. Kendal, Miss Fortescue, Messrs. Harrison and Maude, Percy Hutchinson, George Edwardes, Henry Dundas, Fred Mouillot, George Dance, William Greet, Arthur Roberts, Fred Terry and Julia Neilson, W. W. Kelly, Charles Frohman, the Moody-Manners Opera company, the Drury Lane companies, the D'Oyly Carte Opera companies, F. R. Benson, Ben Greet, J. B. Howard, Madame Sarah Bernhardt, Madame Rejane, William Cotton, J. F. Elliston, J. St. John Denton, Olga Nethersole, Grace Warner, Edward Terry and many others. Barnum and Bailey Show and Buffalo Bill's tours are by no means the smallest of Mr. Wright's doings, the whole of their traveling arrangements being overlooked by him. Mr. Wright is practically the author of the "flying matinee" railway run, his first enterprise in this direction being shown with respect to a special trip from London to Birmingham.

GAWAIN.

MEXICO.

About Paz the Dramatist—A New Fairy Tale —Other Stage News.

(Special Correspondence of The Mirror.)

MEXICO, Sept. 25.

The life of Ireneo Paz reads like a novel. Soldier, dramatist, poet, novelist, politician, reformer, lawyer, governor and journalist, he has crowded into his life activity enough to furnish incident, plot and local color for the most sensational of romances. He has helped to make and unmake principalities, governments and rulers. In turn he has been hunter and hunted and leader of armed forces, hated and beloved.

Paz worked his way through the public school, the high school and the university. In the latter institution he made a special study of literature, philosophy, the physical sciences and law. He also paid considerable attention to the classics. For several years he continued his studies in Guadalajara, the second largest city in Mexico. On leaving this city he went to the National University in Mexico City, where he distinguished himself. There he first began writing for the press. A friend of his, speaking of those school days, says he generated poetry as a tree throws out its leaves. One of his early works is entitled "Thistles and Violets."

Early in life he became a pronounced Democrat, and we find him in the National Guards fighting for the cause of liberty. Bitterly he denounced the French intervention and the empire. It was he who arranged the terms of capitulation after the defeat of the Republican forces. But though defeated in the field, Paz continued fighting bitterly through the press for the Republican cause. He published a paper called the *Clock*, which was bold, original, satirical and combative.

Since the election of President Diaz, and with him the triumph of the cause for which he fought so long and so valiantly, Ireneo Paz has been Congressman and Senator and has held a number of important offices in the gift of the Government with credit to himself and honor to his country.

As a novelist, poet and dramatist Mr. Paz has an enviable reputation. He is one of the few Mexican writers who has handled Mexican characters successfully, and this is no doubt because he has lived the life he writes about. Some time ago his plays were successful on the Mexican stage, and one, *The Apple of Discord*, which is Mexican throughout, was more than ordinarily successful. Though his plays are uneven in parts on account of the speed with which the author always works, and though the action is sometimes slow, yet they all have many of the qualities of good dramatic composition, and the characters are generally well drawn and lifelike.

We have celebrated the feast of Our Lady of Mount Carmel, one of the most popular advocations of the Virgin in the Catholic Church. This is the feast day of all ladies bearing the name of Carmen, and therefore that of Mrs. Carmen Romero Rubio de Diaz, wife of the President of the Republic.

The company of Aldo Barilli found distinct success for the few weeks of its season at the Arbeu. It served to enliven this quiet city during the rainy season which has just drawn to a close. They gave quaint fairy tales, with spectacular ballets, composed of shapely girls from all over Europe. The opening bill was the history of Pierrot, known to nearly every one. Then came Coppelia, like a fairy tale of Hans Andersen put on the stage. I shall give you the plot of this sweet piece: We are transported to a quaint and picturesque village in Poland, of the middle ages. An object of wonder and of awe to the simple peasants is the house of Coppelia, the alchemist. In the oriel window of the house is constantly seated a pretty maiden, Coppelia, holding book in which she seems to read. All efforts to attract her attention from below are fruitless. Some of the village lads try to make love to her, but she does not deign them a look in return.

Franz, a young swain who is engaged to Svanilda, sometimes finds himself attracted to the mysterious figure in the oriel window. Svanilda happens to surprise him throwing kisses to the fair Coppelia, and there is a scene of jealousy. Later Svanilda and some of her companions succeed in penetrating into the dwelling of Coppelia and begin to explore its mysteries. It turns out that Coppelia is only an automaton. The laboratory of the sage is full of automata. There is a spectacled old Moor in scarlet tunic and a monstrously high conical hat who is in the act of beating time for an imaginary band; there is a chap with a tambourine; children in the act of capering, and sundry other figures in bright and old raiment, giving the venerable sanctum of the old alchemist a weird and fantastic appearance. Svanilda and her ballet girl companions discover the mechanism by which all these figures can be made to perform the several acts in which they are represented, and, touching the springs, they set them all in spasmodic motion. The Pierrot beats his drum and clashes his plates, the old bearded Moor beats time, the youngster punches the tambourine, etc. As all the automata are human figures, their imitation of the mechanical wooden movements of clockwork dolls is very amusing. In the midst of the fun old Coppelia enters and is indignant at the invasion of his sanctum. He chases all the girls out with a stick—all except Svanilda, who hides in the window recess where the figure of Coppelia is seated and which is curtained off from the rest of the room. Coppelia begins to examine whether his automata have been damaged, when suddenly Franz enters, having determined to declare his love to the strange maiden of the window. Coppelia is at first indignant, but when Franz confesses his love for her who is supposed to be his daughter he laughs at him good-naturedly and invites him to drink a glass of wine. The old man shambles to a cupboard and brings out a bottle and two goblets. He fills both of the latter, but while Franz empties his the magician throws the contents of his own away. Soon Franz is overcome with sleep (the wine being really a narcotic) and Coppelia drags him to a sofa and lays him on it. Then Coppelia goes to examine his favorite automaton

in the oriel window. The figure seems to him more lifelike than usual. He wheels the stand on which the doll is seated over near the sofa where Franz lies sleeping and begins an experiment in infusing the life of Franz into the automaton. It has been the constant object of his researches to endow his automaton with life. The motion of his hands when drawing the vital principle from the body of Franz and again when projecting it into the figure of the automaton recalls vividly to those who saw the experiments of that esoteric leader when, for example, he was engaged in infusing the heat of a candle flame into a handful of soil in which he was causing a grain of wheat to germinate and grow in a few moments. The experiments of old Coppelia succeed beyond expectation, for the figure begins to move, at first jerkily and mechanically, and by degrees smoothly and naturally. The alchemist is delighted, for he thinks that the golden dream of his lifetime is being realized.

But the narrative must not be spun out. The discerning reader will no doubt perceive that Svanilda had taken the place of Coppelia. The animated doll becomes before long altogether too lively to suit the old man. She dances a bolero with a vivacity that bewilders him. Soon Franz, in spite of the drain on his vital principle, wakes up, rubs his eyes and wonders where he is. Svanilda runs to him and then in her delight upsets all the automata, driving the old recluse to distraction. Finally the burgomaster and all the villagers enter and the former authorizes the betrothal of Franz and Svanilda, while the perplexity of Coppelia causes him to fall in a swoon.

There are some pretty ballets throughout this extravaganza, generally Polish and Hungarian dances. The music is by Leo Delibes.

The part of Svanilda is taken by Signorina Leonilde Staccone, and the role of Franz by Signorina Giuseppina Invernizzi.

Paladini, a really magnificent actor, of the Mariani company, has made a great hit here. His performance of *The Circle Death* has brought forth splendid notices from the press. I saw Antonio Vico in this role some three years ago, and his death scene I have never seen equalled. He died some two years ago, in Cuba, I believe. In his time he was considered one of Spain's finest artists.

The Princes George and Konrad, royal highnesses of the house of Bavaria and grandsons of the present Emperor of Austria, have recently been visiting Mexico and the Republic. They were entertained handsomely by our President and society.

The Italian violinist, Bernadelli, gave a concert recently at the Wagner and Lenien salon.

Orrin Brothers' Circus is doing a large business in the interior, it is said.

The Spanish colony held their annual Covadonga fiesta on the 8th inst.

GUIDO MARBURG.

PARIS.

Duse Coming to Paris—Other Dramatic Gossip of the Capital.

(Special Correspondence of The Mirror.)

PARIS, Oct. 2.

We have even had frost near the capital, but the chill has not extended behind the footlights, though the season cannot be said to be in full career.

I am very charmed to be able to announce that Madame Duse has just signed a contract with M. Pore to give five performances at the Théâtre du Vaudeville in January. One of the plays will be *La Gioconda*, by d'Annunzio.

This week Sonda in the south has varied the usual idea of giving plays by amateurs by a bull fight in which the fighters were members of the most prominent families of Portugal. The diplomatic corps was present and the King and Queen sat in the royal box. There was no bloodshed, though the comedy came near being real drama. The King came in an automobile, but was unwilling to risk the lives of the royal family, who were brought in a wagonette drawn by four handsome mules.

Another good bit of news for the public, though I am not interested, is that Manager Samuel, of the Théâtre des Variétés, has decided to reduce the prices for his first season of operetta two francs a seat, with no extra charge for booking in advance. This tax, I am told, is unknown in your republic.

The anniversary of the death of Emile Zola was remembered by authors and artists who visited his former home at Medan on Sept. 29.

We are promised an adaptation of *The Country Girl*, to be done at the Olympia. I believe you have seen this in New York.

They are doing all kinds of queer things with automobiles these early days of the century. Now at the Folies Bergère Mademoiselle de Tiers is doing a loop-the-loop in a heavy car. What will the end of the century see?

It is well known that a number of the pretty women get their hats for nothing but the advertising their wearing give the milliners. That's why we see so many hats and so much of them: too much, often, for those of us who go for the sake of the play.

At the Vaudeville Théâtre the length of each entr'acte is now plainly posted in all parts of the house, and the audience knows to a minute how long they must wait. The idea is well received.

The waiters of Paris are on their annual strike. At last their manhood seems to be awakened and they demand wages instead of tips. This is a cause in which all visitors as well as Parisians will sympathize.

I hear Berlin has had an addition of two theatres to its list of twenty-three. One house is built on the Bayreuth model. This gives our neighbor four opera houses. Our famous Lamourex Orchestra will play there this winter.

The Théâtre des Variétés is giving a brilliant production of Offenbach's *Barbe Bleue*. Their next will be Lecocq's pretty operetta, *La Fille de Madame Angot*, which is much more modern.

At the Odéon will be given a version by M. de Francmesnil of *The Cricket on the Hearth*, with incidental music specially composed by Massenet. The story you know better than I.

Otero, the much bedamomed, is smiling as ever at the Mathurins.

Dumas' classic *Demi-Monde* is to be revived at the Français with a new cast.

We are getting a change from the bed scene by having a detective take a bath at the Palais Royal. What more exciting sensation could you wish than a clean detective?

Mlle. Lucie Brille is one of the prominent additions to the cast at the Théâtre Antoinette. In the heavy plays of such master weight lifters as Tolstoy, she is expected to make new record.

BARON BORDEAUX.

AUSTRALIAN NOTES.

Cuyler Hastings, whose successful Australian debut as Sherlock Holmes has never been forgotten during his stay on this side, and who has consequently had a very good time with us, concludes his present engagement with Williamson at the close of his present Adelaide (S. A.) season, and will forthwith return to the American States. The others of the company playing in Adelaide will come over to Sydney, with Mrs. Tittel Brune as principal, and we will see them in Sunday. The company will include Roy Redgrave, an artist new to Australia; Gaston Merle, who has previously been out here with the Ada Ferrar-Julius Knight company, and A. E. Greenaway, who has been away from us for some seven or eight years, during which time he has played in England and with Frohman's and Mansfield's companies in your States. Following the production of Sunday Edmond Rostand's *L'Aiglon* will have its Australian premiere. The successes achieved by Bernhardt and Maude Adams in England and the American States lend a special interest to this production. Albert Gran has been specially engaged by Williamson for this play. Sardou's *Theodore* is also promised during the forthcoming season, and Tittel Brune will appear, as she did in America, in the title-role.

Tapu, the Maoriland opera, cannot be said to have achieved that same popularity in Australia as it did in its island home. Australians recognize a great deal of original merit in the production, but cannot close their eyes to several glaring causes of failure in the libretto. The Royal Comic Opera company are revising *The Country Girl* and *My Lady Molly*, at present in Melbourne, and early in November will produce *The Orchid*, in which Clara Clifton, of George Edwardes' London company, and W. S. Percy, principal comedian of Pollard's Opera company, will take parts.

Madame Du Barry will be one of the pieces staged during the Nellie Stewart season in Australia.

Mr. Kiely, a member of the Royal Comic Opera company, disappeared during the voyage from Sydney to Brisbane, and is supposed to have perished by falling overboard.

Letters from London state that Herbert Fleming is organizing a company to tour the Commonwealth and New Zealand, but he will have some difficulty in securing vacant dates for playhouses.

During Mr. Williamson's season at the Sydney Criterion Cousin Kate proved such a decided success that the production of *The Duke of Killicrankie* had to be postponed. It has now been produced with marked favor in New Zealand.

The Julius Knight season in Brisbane was very successful, the productions including *Monseigneur Beauchare*, *The Sign of the Cross*, *Silver King*, etc. The company is now in Adelaide.

George Stephenson's American Comedy company enjoyed a good season at the Adelaide Tivoli, *Other People's Money* forming the leading attraction.

Mr. Williamson predicts a good season for Andrew C. Mack when he arrives in Australia next year.

Most of the members of Tom Nawn's company at the Sydney Palace have secured engagements with Harry Rickards, who behaved in a most handsome manner toward them.

Miss Fitzmaurice Gill, like many other heads of touring companies, found Tasmania a country in which it was easier to lose dollars than to collect them. She is now doing the Victorian country districts.

Maud Singleton, better known as Maud Chetwynd, a member of one of Mr. Williamson's companies, has obtained a divorce from her husband. They parted by agreement on the wedding day, and she has never seen him since.

It is stated that Mr. Williamson has booked in New Zealand as far ahead as Christmas, 1905.

George Musgrave's season at the Melbourne Princess will commence in October.

William Anderson's touring dramatic combination is at Newcastle, New South Wales.

The Pollard Lilliputian company successfully produced *King Dodoo* during their Brisbane season.

JOHN PLUMMER.

JOHANNESBURG NOTES.

J. M. Dobinson writes under a recent date: "Last Monday night the Empire was crowded to its utmost capacity with an audience anxious to welcome the prince of jugglers, Paul Cinquevall, who proved to be Hyman Brothers' greatest attraction in the pre-war days. The performances of the renowned manipulator of billiard and cannon balls are more extraordinary than ever. Since his visit in '98 we have seen several of his greatest competitors at this hall, but Cinquevall still stands supreme as the most marvelous juggler of his day. His feats are again the talk of the town. The three Sisters Macare have made a tremendous hit with their remarkably clever performance on the wire and trapeze. Nothing to equal the beautiful serpentine dance on the wire while suspended by the teeth of two of the graceful sisters has been seen in this country. The success of the Dumond Minstrels is also most pronounced, their exquisite mandolin and violin playing being greeted with a perfect storm of applause at every performance. Fielding and Hull present a delightful slinging act, introducing a medley of songs from the favorite musical comedy successes. Their turn is very refined and is much appreciated. Gracie Grahame, a young lady who got a good deal of free advertising in the English papers recently in consequence of a lawsuit regarding the singing rights of a certain dirty called 'Charlie, Come to Me,' is one of the new turns that opened with Cinquevall, and is going to be a favorite with local music hall habitués. Others on the bill are Childe Stuart, Sisters Alberts, Nora Moore, Ernest Heathcote, and Stevens and Rennier. The Great Train Robbery was being shown nightly on the bloscope.

The enterprise of B. and F. Wheeler in catering for amusement is undoubtedly. This firm controls the only circuit of theatres in this country which embraces all the principal cities. At the present time they have several companies touring; most of them are first-class attractions.

Daniel Frawley's company is at the Theatre Royal, Durban; Mr. and Mrs. Robert Brough at the Good Hope, Cape Town; John F. Sheridan at the Pretoria Opera House. Wheeler's repertoire company is doing the small towns, and in Johannesburg we have the Gaely Musical company and the Pasquale Concert Party. Edward Branscombe's Westminster Glee and Concert company opens at the Wanderer's Hall Monday, Aug. 29. Jean Gerardy, the celebrated cellist, supported by several eminent concert artists, commenced a South African tour early in September.

The Moody-Manners Grand English Opera company has sailed from Southampton for a twenty weeks' tour under Wheeler's direction. Besides those already mentioned they have in course of formation in London a powerful dramatic organization, which will include in its repertoire *The Darling of the Gods*, with all the original scenery, wardrobe and effects used in Beerbohm Tree's recent London production. Another Gaely Musical Comedy company will be imported toward the end of the year to present *The Duchess of Dantzig*, *The Cherry Girl*, *The Gingalee* and other recent successes."

ENGAGEMENTS.

The engagements made through Cubitt's Exchange are: Zoe Edmunds, for *The Peddler*, second season; Ethel Schutte, *Why Women Sin*; Celia Rosewood, for *His Brother's Crime*, second season; Claire Schade, *Death*; For *His Brother's Crime*; Frances McRae, third season, with Sullivan, Harris and Woods' Peddler company; Olive McVine, The Peddler; Lillian Rhodes, lead in *The Peddler*; Jeanette Dixon with Sullivan, Harris and Woods; Harmon MacGregor, leading juvenile in *The Peddler*; Lottie Johnson and Anna Johnson, second season with Wedded and Parted; William Stratton, with Billy B. Van, in *The Errand Boy*; Lizzie Ennis, for *A Desperate Chance* (Western); Lillian Kirby, for *When Women Love</*

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Mary Shaw, after a successful week in The Silent System at the C. O. H., moves to the Haymarket this week. Others on the Haymarket bill are Elizabeth Murray, La Petite Adeline, Wilton Brothers, Reiff Brothers, Welch-Montrose Trio, Gillette's Dog and more.—Columbia House, Howard Thurston, Hal Godfrey, Dillon Brothers, Knox Wilson, Harvey Comedy co., Flo Adler, Sullivan and Pasquelles, and Three Lamonts.—Cleveland's: Collins and Hart, Ellsworth and Burt, Lillian Ashby, Davis and Wilson, Powers and Theobald, Sisters Rappo, Kelly and Ashby, Rostow, Al. Fields, Nora Bayes.—Gale and Behman's: Joe Coyne, Bloom and Cooper, Rosario Guerriero, Italian Trio, Conn and Conrad, Gorman and West, Sparrow, Elmer Tenley, and Eight English Girls.—Colisee: Barnum's, Balalaikas, Samia Jach, Burlesque stock.—Folly: New Majesties—Trocadero: Trans-Atlantics.—Items: On the unusually pleasing bill at Cleveland's last week Nora Bayes got liberal applause. Rostow's illuminated balancing act went very well.—Elizabeth Murray told a story at the C. O. H. that made a hit, and the Rader Brothers got several encores for their bright singing act.—Jewell's Mannikins at Hyde and Behman's met with immediate favor.

O. L. COLBURN.

BOSTON, MASS.—There is a doubly strong bill at Keith's this week, although Music Hall is not yet ready to open, so there was no occasion for special rivalry.

Annie Irish, Henry Lee, Melani Trio, Crane Brothers, Clement De Leon, H. V. Fitzgerald, Flora, Sanfor, Will Gardner, Edgar Norton, the Merrills, Charles Ernest, Ernest Venelle and Nine Monther Bassett, and the blarney make up the bill.—The Lyceum opened triumphantly last week. The license was issued and there was a large attendance to show that Bostonians thoroughly disapproved of the peremptory tactics by which the police closed the theatre. The bill this week is furnished by Scribner's Morning Glories.—A change at the Howard Atheneum this week presents This and That with the stock co. The vaudevillians are George H. Kennedys and Rooney, Laver and Grant, the Brittons, Kennedy Brothers, Gresham, Nine and Lance Castle and Collins, Doyle and Granger, George W. Leslie, Coran and Bancroft, Fred Caldwell, the Taylors, and the kinetograph.—The Utopians are at the Palace.—At Austin and Stone's are Valere, the Healy's, Dally Sisters, Foley and Dale, May Bryant, Butler and La Marr, McCarthy and McCarthy, Charles Dickerson, the Reeds, Charles and Jennie Welch.—It has been decided to make the full title of the Columbia the Columbia Music Hall, and when it reopens it will be part of the burlesque circuit. Co. will start here, and will play in Providence, Montreal, Toronto, Ottawa and Quebec, possibly in other places later, returning to Boston again, there will be a production of a new burlesque. All the Weber and Fields' pieces have been secured, and the first to be given will be Whoop-de-Doo. Vaudeville will also be given. Harry Farren will be the resident manager here. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre week 10 presents Willy Zimmerman, Claude Gilligwater, Three Keatons, Edgar Bixley, Zeno, Carl and Zeno, Eckert and Berg, Ford Sisters, Coxley and McBride, Findlay and Burke, the Holdsworths, Amos Taylor and Orlette, McCrea and Poole, Staley and Birbeck, biography.—The Auditorium is closed, but will reopen 17, under the new management of the Auditorium Management Co., Inc., as a combination house.—Trocadero has the Merry Maidens 3-8. Business good.—The Lyceum presents Harry Bryant's co. 3-8. McIntyre and Primrose are prominent. Business uniformly large. Parisian Widows 17.—Arch Street Museum has Abbott Parker and others.—Galety is still closed.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Never have we had such strong bills as those now being offered by the Keith management and the result is very large business. Bill 3-8: Joedettes Orchestra, Mr. and Mrs. Gardner Crane, Three Keatons, Midday and Carlisle, Charles Ernest, Ford Sisters, Carl and Zeno, Eckert and Berg, Leonard and Drake, Monroe and Hobson, Three Zanes, Lamberts and Pierce, and the biography 10-15: Marcel's Art Studies, Milton and Dolly Nobles Chassino, Brothers Ricciotti, Slegor Germain, Bedini and Arthur, Four Musical Avolos, Quigley Brothers, Irving Jones, Doherty's noodles, the Luclers, Jansen, Curtis and Adams, and biography.—Westminster (George H. Batcheller, mgr.): Scribner's Morning Glory 3-8. Good entertainment and large houses. Tiger Lillies 10-15: Helen Reeder, one of the world's masters of the Art Stock co., made her debut in vaudeville at New Bedford last week, and friends who went to that city from here say that she has a bright little monologue and scored an emphatic hit. She will probably be seen in this city during the season. HOWARD C. RIPLEY.

KANSAS CITY, MO.—The bill at the Orpheum 2-8 was of average merit, but the large audiences took kindly to everything. Foy and Clark were headlined and won many laughs. Josephine De Witt's violin playing scored a decided hit. Carlisle's ponies, McCabe, Sabine and Vera, Les Olopas, Hughes Musical Trio, and Little and Large were well received. Business creditable. For 9-15: Watson Huntress and Edwards, Four Madecans, Patching Brothers, Howe and Scott, Don and Thompson, and Varin and Turcine.—Yale's Theatre did an immense business. The bill: Sutton and Sutton (big hit), George Atkinson, Brooks and Young, Frank Grob, Johann and Matt, and the kinetoscope pleased. For 9-15: Ardelle and Leslie, Fresno and Harvey, Huntress, James Dalton, and Frank Grob.—The Kentucky Belles played the Century 2-8 to large crowds. Ohio: Walter Terry Luigi Brothers, Aileen and Hamilton, Eddie and Jessie, and others. Week 10-15: D. KEDDY CAMPBELL.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poll, mgr.): S. R. O. 2-8. Phil Ott and T. D. Simonds were featured. Browning Sisters came forward in a pretentious offering, entitled The Widow Wise. It made a pleasing impression. Bressnah and Miller scored big hit. Others were Leona Thurber and her Dutch coons, Kennedy and Quatrall, Fields and Hanson, Hayes and Clark, and the electrograph. Week 10-15: The Champagne Dancers from The Silver Slipper, Mc and the Garden Crime, the Allisons, Al Carlton, and others.—Teatro: S. Z. Poll, while on his vacation, completed two life sized models of the President candidates in wax. Before going into the theatrical business Mr. Poll was a modeler of plaster and wax figures.—A. L. Tighe has been brought here from the Hartford house as pianist. Mr. Tighe has just become a happy bride.

JANE MARLIN.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): A very strong bill week 10-15 included the Great Lafayette, Emma Conigan and co. in Jockey Jones, Cleary, Carter, Athos, Franklin, Josephine Gasson, and "picks," Jules and Ella Garrison, Katherine Bloodgood, Hines and Remington, the McGlinleys, Carter and Bluford, Leipzig, Walter Daniels, and the kinetograph. Business continues very large.—Star (Keystone Amusement Co., mgrs.): Week 10-15: Strand and Strand, the Great Maurice, Elizabeth Miller, Dan Regan and the Starograph.—Academy (Harry Williams, Jr., mgr.): Week 10-15: Fay Foster co.

ALBERT S. L. HEWES.

HARTFORD, CONN.—Poli's (S. Z. Poll, mgr.; E. L. Kilby, res. mgr.): Bill week 3 gave satisfaction. Especially the Champagne Dancers and the Teatro. William E. Scoville and Helen May Wilcox, called Love and War. Week 10: the headliners are Henriette De Serri's living reproductions, Klein, Otto Brothers and Nicholson. The house is doing an immense business. F. C. Curtis, treasurer of the theatre, gave a slight-of-hand performance at the Elks' social session 7. The Raspberries initiated several members 6 and the meeting was followed by a reception.

A. DUMONT.

NEWARK, N. J.—Proctor's week 3-8: Henry V. Donnelly and co. were the main attraction. Others: Vine's horses, Ryan and Richfield, Hallen and Fuller, Lou Grinn, J. Francis, Hall, Holm and Florence, Hedges and Proctor, and motion pictures.—Waldmann's 26-1: The World Beaters were all that the name implied. In the olio were Bohannon and Corey, McFarland and McDonald, Three Nudos, Burnet and Weyers, Yackley and Bunnell, 3-8; Clark's Runaway Girl drew excellent houses. 10-15: American Burlesques. FREDERIC T. MARSH.

SAN FRANCISCO, CAL.—The Orpheum has a fine bill week Sept. 25-1. The headliners are Urbani and Son, phenomenal equilibrists; John P. Kennedy and Carrie Reynolds, who do a clever acrobatic dancing act, created big interest; James and Sophie Taylor, Pete Pugs, Mr. and Mrs. Howard Trumbull and Melaine Troupe. Lawson and Namon, Travolors and the biography also pleased.—Chutes: 25-1: Pete Barker, the Laurels, Gus Leonard, Weston and Beasley, Daisy Harcourt, Mabel Lamson, and biography.

OSCAR SIDNEY FRANK.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Harry Bryant's co. 3-8 to usual patronage. Co. in fair, and everybody works hard. Bowery Burlesques 10-15.—Items: Harry Alberts, formerly leader at the Bon Ton, was a visitor there. He has just closed at the Olympia with Harry Bryant and Saville, went to join the Olympia at Springfield, Mass. 3- To appear at the K. C. outing 9 are Frank Pease, Frank Ross, John Nestor, Joe Belmont, and C. Howard Sheekin.

WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Capacity business week 3-8. Capital bill, embracing "She," Nettie Black and co., Klein, Ott Brothers and Nicholson, White and Simmons, Alf Grant, Bailey and Fletcher, Ida O'Day, and Hubert Deveaux.—Galety (Agnes Barry, mgr.): Utopians Sept. 29-1. Big business. Tiger Lillies 3-8. House packed; performance made a big hit. Burlesque and picks headed the olio. Brigadiers 6-8. Rice and Hazell's co. 10-12.

C. N. PHLEPS.

CLEVELAND, O.—Keith's Prospect (L. M. Eirick, mgr.): Robert Hilliard heads a fine bill week

10-15, which includes Prosper Troupe, Fisher and Carroll, Sabel Johnson, Bailey and Madison, the Gleasons, and Wood and Ray.—The Thoroughbreds are at the Star 10-15. In the olio are Willis Weston, Unique Trio, Dancing Mitchells, Washburn and Flynn, the Four Thoroughbreds, and Mile, La Tosca.

WILLIAM CRASTON.

OMAHA, NEB.—At the Orpheum business opened, due to large and appreciative audiences 2, the programme including Owing, Ward and Rand, Don and Thomson, Patching Brothers, J. V. Probst, Three Dumonds, W. C. Kelly, Watson, Hutchings, Edwards and co. Bill week 9: Joan Haden's Cycle of Love, Emmet De Vey and co., Treloar, Johnson and Wells, Marcus and Gartelle, Juggling Barretts, Smith and Waters. J. R. RINGWALT.

ST. LOUIS, MO.—John T. Kelly heads the Columbia bill 10-16. On the bill are Carlin and Otto, Messenger Boy Trio, Maxx and Mazette, Annie Mann and co., McCue and Cahill, Charles Merrill, Marion Littlefield, Forrest and Forrest, Ruth Neita, Eddie Devoe, and kinodrome. Business has been beyond capacity.—The High Rollers co. is at the Standard 17.

J. A. NORTON.

CINCINNATI, O.—Thurston, the magician, was the star of the Columbia bill 2-8. His illusions were of the highest order. Others were Searl and Violet Allen, Maxwell and Doty, Howard and Bland, Claudius and Corbin, Von Klein and Gibson, Drawee, and Reed and Shaw.—The Cracker Jacks were at People's 2-7 and repeated the hit they made last season. Business good.

H. A. SUTTON.

BALTIMORE, MD.—The best bill of the season is at the Maryland 10-15. It includes Frederich Bond, George Evans, Carter De Haven Sextette, Basque Quartette, Prevost and Prevost, Burton's dogs, Vera King, and the biography.—The Rose Hill Folly co. is at the Monumental 10-15. Merry Maidens 17.

HAROLD RUTLEDGE.

WASHINGTON, D. C.—The bill at Chase's 10-15 presents Charles Hawtrey and co. Norton and Nicholson, Billy Link, Maud Hill, Pierce and Maizee, Rio Brothers, Parker's dogs.—Phil Sheridan's New City Prints co. is at Kean's Lyceum. Bill 17.

JOHN T. WARDE.

BUFFALO, N. Y.—Shea's week 2 offered Hassan Ben Ali's Troupe, Lew Sully, Herbert's dogs, Mary Hampton and co. Ford and Wilson, Artie Hall, and Robert Fulgora.—The New York Stars gave a lively entertainment at the Lafayette week 3. Co. better than the average.

P. T. O'CONNOR.

TOLEDO, O.—Arcade: Week 2-8: Kathryn Osterman in Emma's Dilemma (cleverly written and acted). The Four Mortons (second week and big hit). Hodges and Leith, Fox and Foote, Davis and Wilson, Senior and Senora Francelles fill out a well rounded bill. Business good.

C. M. EDSON.

INDIANAPOLIS, IND.—Grand (Shafer-Ziegler, mgr.): Barrows-Lancaster co. in a delightful little sketch, well acted, headed the bill week 3-8. Others were Musical Comedy, Conservatory Sisters, Koenig, Mack, and Mrs. Swindell, Wohl, and Tekle. Mr. and Mrs. Charles Buckley, Dorothy Neville, and bioscopic. Good business. Primrose and Foley Brothers, Hoch, Elton and co. 10-15.—Empire (Charles Zimmerman, mgr.): Transatlantic co. opened week 3. Good performance and the usual large houses. Kentucky Belles 10.—Items: The opening of the new Unique is announced for 10. Thursday nights will be devoted to amateurs.—The marriage of Robert McDowell, of Indianapolis, and Grace Morrison, of Los Angeles, was announced. Mrs. McDowell is a sister of Mrs. Ralph B. Thorburn, whose husband is manager of the Unique. They will appear later under the name of McDowell and Morrison.

S. FERNBERGER.

ST. JOSEPH, MO.—Orpheum (John S. Burke, mgr.): Week Sept. 25-1: Fagan and Bryon, John Carlisle's ponies, Patching Brothers, Josie De Witt, Owley and Dore, and the biography.

C. M. EDSON.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, prop.): Week Sept. 26-1: Fanny Rice, Empire City Quartette, Kingsley and Lewis, Mr. and Mrs. Rolfe, Pauline Wells, Zimmer, John Birch, and kinodrome, and good attendance. Excellent bill. Week 3-8: George and Bailey, Mr. and Mrs. Perkins Fisher, Fred Stanley, and Allen, Kitty Miller, and Compton's moving pictures played to the usual large crowds. Week 2-9: Frosts and Harvey, Huntress, Sisters Bancroft, Hillery C. Sloan, Scanlon and Foley, Jim Dalton, and Compton's pictures.

C. M. EDSON.

TRIESTE, N. Y.—Orpheum (Wilmer and Vincent, prop.): Week Sept. 26-1: Fanny Rice, Empire City Quartette, Kingsley and Lewis, Mr. and Mrs. Rolfe, Pauline Wells, Zimmer, John Birch, and kinodrome, and good attendance. Excellent bill. Week 3-8: George and Bailey, Mr. and Mrs. Perkins Fisher, Fred Stanley, and Allen, Kitty Miller, and Compton's moving pictures played to the usual large crowds. Week 2-9: Frosts and Harvey, Huntress, Sisters Bancroft, Hillery C. Sloan, Scanlon and Foley, Jim Dalton, and Compton's pictures.

C. M. EDSON.

DETROIT, MI.—Orpheum (John S. Burke, mgr.): The following funmakers are making the box-office men work overtime: 3-8: Dean Edsall, Farley, George B. Allard, and Chico Chico, Johnny Williams, Miller and Kresek, Fez, Fats, and the vitagraph. Week 10-15: Mr. and Mrs. Mark Murphy, Mr. and Mrs. Nello Polk and Tresk, Edward Nicander, Fields and Hanson, Campbell and Canfield, Golden Gate Quintette.—Sheedy's (David R. Buffinton, mgr.): Week 3-8: Kurtis' dogs, Nellie Flordede, the Brittons, Lyster and Cooke, and others.

LAWRENCE, MASS.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Season opened 3 with a fine bill, headed by Manager Haynes and Julia Redmond in A Trip to New York to large houses. Others were Vera Harte, Edward W. Hatch, Hughes and Hazelton, Bending Bonda, Morgan and Crane, Glenroy and Russell, and Moran and Markey.

C. M. EDSON.

TRENTON, N. J.—Trent (Edward Renton, mgr.): A fine bill 3-8 embraced Marion Garson, Stanley and Wilson, Mario and Aldo, Barry and Halvers, Rosalie and Doretto, Arthur Whitlau, and Newell and Nible.

C. M. EDSON.

Week 10: Adimini and Taylor, Johnnie Hoey, Delorelli and Giessando, Faust Trio, Barr and Evans, Pewitt, and Gasch Sisters.

C. M. EDSON.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Week 10: Star (Herbert Albin, res. mgr.): Week 2-8: Eddie and Eddie, Maxine and Eddie, and the Vitagraph. Week 10-15: The Fays and Mrs. Fugiko and co. was given its first presentation by Mrs. Fugiko and as yet was praised by the local press. It is a Japanese sketch, written by Mrs. Fugiko, and as yet has not been named.

C. M. EDSON.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayless, mgr.): The following funmakers are making the box-office men work overtime: 3-8: Dean Edsall, Farley, George B. Allard, and Chico Chico, Johnny Williams, Miller and Kresek, Fez, Fats, and the vitagraph. Week 10-15: Mr. and Mrs. Mark Murphy, Mr. and Mrs. Nello Polk and Tresk, Edward Nicander, Fields and Hanson, Campbell and Canfield, Golden Gate Quintette.—Sheedy's (David R. Buffinton, mgr.): Week 3-8: Kurtis' dogs, Nellie Flordede, the Brittons, Lyster and Cooke, and others.

C. M. EDSON.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): A fine bill 3-8 embraced Marion Garson, Stanley and Wilson, Mario and Aldo, Barry and Halvers, Rosalie and Doretto, Arthur Whitlau, and Newell and Nible.

C. M. EDSON.

WILMINGTON, DEL.—College Widow (William Grey Fiske, Manager): Scores an immense success.—Eve. Sun. Geo. Ade's New American Comedy, The College Widow.

C. M. EDSON.

NEW ORLEANS, LA.—Casto (Al. Haynes, mgr.): Week 10: Star (Herbert Albin, res. mgr.): Week 2-8: Eddie and Eddie, Maxine and Eddie, and the Vitagraph. Week 10-15: The Fays and Mrs. Fugiko and co. was given its first presentation by Mrs. Fugiko and as yet was praised by the local press. It is a Japanese sketch, written by Mrs. Fugiko, and as yet has not been named.

C. M. EDSON.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr.): Manager Haynes will give the cotton mill strikers \$22 a week from each of his three theatres as long as the strike will last. Improvements are being made at the Casto and the house will soon reopen.

C. M. EDSON.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Murphy and Nichols in From Zaza to Uncle Eckford and Gordon, Manley and Sinnott, Dawson and White, Romeo and Ferguson, Mr. and Mrs. Jimmy Barry, and George W. Day are pleasure large audiences 3-8.

C. M. EDSON.

PEORIA, ILL.—West (C. F. Bartson, mgr.): Week 3-10: Stewart and Barnes, Mayer and Irwin, Youngs and Brook, Wait and West, and Milo Vagge. Good bill; well patronized.—Jacobs' (A. F. Jacobs, prop.): Pleasing programme week 3-10.—Item: The Main Street Theatre will reopen Nov. 1.

C. M. EDSON.

ST. JOHN, N. B.—York (R. J. Armstrong, mgr.): Week 3-11: Fairhill and Ward, Gardner and Prouty, Gardner and Madsen, Stanley and Wilson, James F. McRae and Madsen, and Company, Brooks Brothers Company, Newell and Nible, Daniel Harrington, Three Kimballs, Clifford and Hall, Stanforda, Jerome and Fulton, Bert Lemon, William Kinkaid and the Vitagraph.

C. M. EDSON.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Western; K. Webster Fitz, mgr.); New Hampton, Ia., Oct. 11, Waverly 12, Cedar Falls 13, Marion 14, Eldora 15, Marshalltown 17, Oskaloosa 18, Newton 19, Adel 20, Madrid 21, Boone 22.

A BUNCH OF KEYS (Gus Bothner, mgr.); Erie, Pa., Oct. 11, Canton, O., 12, Upper Sandusky 14, Findlay 15, Wyandotte, Mich., 16, Pontiac 17, Bay City 18, Saginaw 19, Flint 20, Battle Creek 21, Jackson 22.

A CHICAGO TRAMP (W. C. Van Bough, mgr.); Hartford, Conn., Oct. 11, Marion 12, Ellwood 13, Kokomo 14, Logansport 15, Flora 17, Lafayette 18, Sheridan 19, Naples 20, Lebanon 21, Lodge 22.

A COUNTRY KID (H. B. Whitaker, mgr.); Hudson, Mich., Oct. 13, Adrian 14, Tecumseh 15, Ypsilanti 17, Howell 18, Cheboygan 19, Saginaw 20, Alma 21, Mt. Pleasant 22.

A CRAVEN HEART (C. W. Coleman, mgr.); St. Johnsbury, Vt., Oct. 10-12, Frederickton 13.

A DESPERATE CHANCE (Miller, Plohn and Taylor, mgrs.); Atlanta, Ga., Oct. 10-12, Birmingham, Ala., 17-22.

A FIGHT FOR LOVE (Buffalo, N. Y., Oct. 10-15, Brooklyn 17-22).

A GAME OF HEARTS (A. J. Pollock, mgr.); Harrisburg, Pa., Oct. 10-12, Reading 13-15.

A GIRL OF THE STREETS: Toledo, O., Oct. 9-12, Akron 13-15, Wheeling, W. Va., 16-18, Erie 14, 20-22.

A HOT OLD TIME: Richmond, Va., Oct. 10-15.

A LITTLE OUTCAST (E. J. Carpenter's); Ft. Scott, Kan., Oct. 11, Iola 12, Chanute 13, Erie 14, Pittsburgh 15, Joplin, Mo., 16, Springfield 17, Aurora 18.

A LITTLE OUTCAST (Geo. L. Gill, mgr.); Cincinnati, O., Oct. 9-15.

A LITTLE OUTCAST (Northern; R. A. Hank, mgr.); Delphos, O., Oct. 11, Lima 12, Van Wert 13, Greenville 14, Wilmington 15, Zanesville 16, Springfield 17, Washington 20, Circleville 21, Chillicothe 22.

A MIDNIGHT MARRIAGE (Ed Anderson, mgr.); Kansas City, Mo., Oct. 9-15.

A PRISONER OF WAR (Forrester and Mittenal, mgrs.); New York city Oct. 10-15.

A RABBIT'S FOOT (Pat Chappelle, mgr.); Brookhaven, Miss., Oct. 11, Jackson 12, Natchez 13, Port Gibson 14, Vicksburg 15, Greenville 17, Clarksville 18, Greenwood 19, Yazoo City 20.

A ROMANCE OF GOLD (John C. Allen, mgr.); Aberdeen, Wash., Oct. 11, Tacoma 12, 13, Port Townsend 14, Bellingham 15, New Westminster 16, Victoria 18, Sedro-Wooper 19, Anacortes 20, Snohomish 21, Wenatchee 22, Everett 23.

A ROYAL SLAVE (Northern; Gordon and Bennett, mgrs.); New York city Oct. 11, Parkersburg 12, Ashland, Ky., 13.

A ROYAL SLAVE (Southern; Gordon and Bennett, mgrs.); H. M. Blackaller, mgr.); Pomeroy, O., Oct. 11, Gallipolis 12, Ironton 13, Bluefield, W. Va., 14, Roanoke, Va., 15, Danville 17, Petersburgh 18, Newport News 19, Suffolk 20, Raleigh, N. C., 21, Durham 22.

A RUNAWAY MATCH (Chase and Lister, mgrs.); Queenemoor, Kan., Oct. 11, Orléans 12, Emporia 13, Council 14, Herington 15, St. Marys 16, Burlington 17, St. Joseph, Mo., 18, 19.

A STRUGGLE FOR GOLD: Fitchburg, Mass., Oct. 11, Athol 12, Orange 13, Pittsfield 14, North Adams 15, Holyoke 17-19.

A TEXAS STEP-R (M. Rice, mgr.); Santa Rosa, Cal., Oct. 11, Stockton 12, Santa Cruz 13, Watsonville 14, San Jose 15, San Francisco 16-22.

A THOROUGHBRED TRAMP (Eastern; Harry Dartington, mgr.); London, Ky., Oct. 11, Lebanon 12, La Grange 13, New Albany, Ind., 15.

A WEDDING GIFT AND WHIRLWINDS (Howard Wall, mgr.); Chicago, Ill., Oct. 9-15, Paul, Minn., 16-22.

ADAMS, MAUDIE: Norfolk, Va., Oct. 13, Richmond 14, 15.

AFTER MIDNIGHT (Spencer and Aborn, mgrs.); Jersey City, N. J., Oct. 10-15, Philadelphia, Pa., 17-22.

ALLEN, VIOLA: Philadelphia, Pa., Oct. 10-22.

AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.); Arkansas City, Kan., Oct. 11, Newkirk, Okla., 12, Ponca 13, Perry 14, Oklahoma City 15, Guthrie 16, Pawnee 18.

ARIZONA (Eastern; Wilson S. Ross, mgr.); Oil City, Pa., Oct. 11, Vandegrift 12, Dubois 13, St. Marys 14, Punxsutawney 15, Clearfield 17, Reno, Va., 18, Lewisburg 19, Shamokin 20, Berwick 21, Mauch Chunk 22, Aspinwall 24.

ARIZONA (Western; Milton Gunckel, mgr.); Logan, U. T., Oct. 11, Virginia City, Neb., 13, Reno 14, San Francisco 16-22.

AT THE OLD CROSS ROADS (Eastern; Arthur C. Aston, prop. and mgr.); Pittsburgh, Pa., Oct. 10-15, Wellsville, O., 17, Johnstown, Pa., 18, Altoona 19, Punxsutawney 20.

AT THE OLD CROSS ROADS (Western; Arthur C. Aston, prop. and mgr.); Sterling, Ill., Oct. 11, Cedar Rapids, Ia., 12, Marshalltown 13, Iowa Falls 14, Mason City 15, Ft. Dodge 17, Cherokee 18.

BARRYMORE, ETHEL: Cincinnati, O., Oct. 10-15.

BEATON, LOUISE (A. H. Woods, mgr.); Milwaukee, Wis., Oct. 10-12, Racine 13-15, Baltimore, Md., 17-22.

BESTER BROWN (Western; Melville B. Raymond, mgr.); Milwaukee, Wis., Oct. 9-15, Racine 16, Rockford 17, 18, Peoria 19, 20, Davenport, Ia., 21, 22.

BESTER BROWN (Eastern; Melville B. Raymond, mgr.); Clinton, Ia., Oct. 11, Muscatine 12, Galena 13, Keokuk, Ia., 14, Quincy, Ill., 15, Alton 16, Hannibal 17, Jacksonville 18, Bloomington 19, Danville 21, Anderson, Ind., 22.

BINGHAM, AMELIA: Austin, Tex., Oct. 10-12.

BIRD CENTRE: St. Paul, Minn., Oct. 9-12, Minneapolis 13-15.

BUSTER BROWN (Western; Melville B. Raymond, mgr.); Milwaukee, Wis., Oct. 9-15, Racine 16, Rockford 17, 18, Peoria 19, 20, Davenport, Ia., 21, 22.

BUSTER BROWN (Eastern; Melville B. Raymond, mgr.); Clinton, Ia., Oct. 11, Muscatine 12, Galena 13, Keokuk, Ia., 14, Quincy, Ill., 15, Alton 16, Hannibal 17, Jacksonville 18, Bloomington 19, Danville 21, Anderson, Ind., 22.

CAMPBELL, MRS. PATRICK: New York city Oct. 10-15.

CAPTAIN BARRINGTON (Henry Grossitt, mgr.); Boston, Mass., Oct. 10-15, Fall River 17-19, Fitchburg 20, Waltham 21, Marlboro 22.

CHECKERS: New York city Aug. 22-indefinite.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.); Brooklyn, N. Y., Oct. 10-15, Camden, N. J., 16, Wilmington, Del., 20-22.

COLLIER, WILLIAM: Philadelphia, Pa., Oct. 3-15, New York city 17-22.

CRANE, WILLIAM H.: New York city Sept. 19-15.

CROSMAN, HENRIETTA: Atlantic City, N. J., Oct. 15.

DAVID HARUM (Julius Cahn, mgr.); New York City, Oct. 10-15.

DAVID HIRUM (No. 2; Julius Cahn, mgr.); Waterbury, N. Y., Oct. 11, Oswego 12, Geneva 13, Canandaigua 14, Ithaca 15, Wilkesbarre, Pa., 17-19, Scranton 20-22.

DEALERS IN WHITE WOMEN (A. H. Woods, mgr.); New York city Oct. 10-15, Troy 17-19, Albany 20-22.

DE GRASSE, JOSEPH (Fred A. Haywood, mgr.); Atlantic, Ia., 17, Shenandoah 18, Clinton 19, Cresco 20, Nebraska City, Neb., 21, Tecumseh 22.

DESERTEER AT THE ALTAR: Brooklyn, N. Y., Oct. 10-15.

DEVIL'S AUCTION: Dallas, Tex., Oct. 11, Denison 12, Fort Worth 14, Galveston 15.

DEVIL'S LAIR (Eastern; Eunice Fitch, mgr.); Upper Sandusky, O., Oct. 13, Middlefield 14, Hamilton 15, Greenfield 17, Lancaster 19.

DIXIE, HENRY E.: New York Oct. 11-indefinite.

DUDGE, SANFORD: Watertown, S. D., Oct. 12, Rapid City, Morris 13, Alexandria 14, Ferguson Falls 19, Barnesville 20, Adas 21, Red Lake Falls 22.

DORA THORNE (Rowland and Clifford, mgrs.); Peru, Ind., Oct. 11, Crawfordville 12, Kendalville 13, Jackson, Mich., 14, Flint 15, Saginaw 16-19.

DOWN BY THE SEA (Phil Hunt, mgr.); New York city, N. Y., Oct. 10-15, Syracuse 17-19, Rochester 20-22.

DOWN ON THE FARM (Dan Emerson, mgr.); Charleston, W. Va., Oct. 11, Winchester, Va., 12, Martinsburg 13, Frostburg, Md., 14, Lonaconing 15, Barton 17, Piedmont, W. Va., 18, Keyser 19, Monroe 20, Elkins 21, West Union 22.

DOWN OUR WAY: New Rochelle, N. Y., Oct. 15, Hartford, Conn., 17, Springfield, Mass., 18.

DREW, JOHN: New York city Sept. 5-indefinite.

DRIVEN TO HOME: Grand Rapids, Mich., Oct. 12, Sioux City 13-15, Denver 16, Kansas City 17-22.

DR. JEKYLL AND MR. HYDE (J. E. Pond, mgr.); Winfield, Ia., Oct. 11, Keokuk, Ill., 12, Monmouth 13, Canton 14, Henry 15, Spring Valley 17, Pontiac 18, Lincoln 19, Jacksonville 20, Jamestown 13, Erie, Pa., 14, Warren 15.

DESON, ROBERT (Henry B. Harris, mgr.); Newark, N. J., Oct. 9-15, Washington, D. C., 17-22.

EBEN HOLDEN (Herrick and Eldredge, mgrs.); Corning, N. Y., Oct. 11, Hornellsville 12, Jamestown 13, Erie, Pa., 14, Warren 15.

EMERSON, MARY: Cohoes, N. Y., Oct. 11, Johnstown 12, Herkimer 13, Norwich 14, Waverly 15.

ESCAPED FROM THE HAREM: Columbus, O., Oct. 10-12, Dayton 13, Ft. Wayne, Ind., 14-15.

FABIO ROMANI: Lincoln, Neb., Oct. 10, 11, Beatrice 12, Wilber 13, Fairbury 14.

FAUST (Porter J. White's); Flint, Mich., Oct. 11, Port Huron 12, Imlay City 13, Bay City 14, Saginaw 15, Big Rapids 17, Mt. Pleasant 18, Owosso 19, Ithaca 20.

FAVERSHAM, WILLIAM: New York city Sept. 12-indefinite.

FINNIGAN'S BALL (Ollie Mack, mgr.); Salt Lake City, Oct. 10-15, Pocatello, Ida., 17, Boise City 18, Idaho City, Ore., 20, Pendleton 21, Walla Walla, Wash., 22.

FINNEGAN, MRS. AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.); New York city Sept. 14-indefinite.

FLOOD TIDE (A. E. Nash, mgr.); Louisville, Ky., Oct. 10-15.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, props.); Wilmington, N. C., Oct. 11, Darlington 12, Florence 13, Sumpter 14, Columbia 15.

FOR HER SAKE: Tacoma, Wash., Oct. 9-11, Olympia 12, Hoquiam 13, Aberdeen 14, Chehalis 15, Portland, Ore., 22.

FOR HIS BROTHER'S CRIME (Geo. N. Bellinger, mgr.); St. Louis, Mo., Oct. 9-15, Milwaukee, Wisc., 23-29.

FOR MOTHER'S SAKE (Wm. Pottie, Jr., mgr.); Aurora, Mo., Oct. 11, Webb City 12, Lamar 13, Fort Scott, Kan., 14, Parsons 15, Galena 16, Eureka Springs, Ark., 17, Van Buren 18, Fort Smith 19, Muskogee 1, 2, 10, 20, South McAlester 21, Muskogee 22.

FOXY GRANDPA (Joseph Hart and Carrie De Mar); Trenton, N. J., Oct. 11-12, Cohoes 13, Glen Falls 14, Schenectady 15, Gloversville 16, Binghamton 19, Auburn 20, Ithaca 21, Rochester 22.

FRANKENFIELD, LAURA (Sanford Dodge, mgr.); Rolla, N. D., Oct. 11, Leeds 13, Minnewaukon 14, Rugby 15, Souris 17, Bottineau 19, Minot 22, Kenmare 25.

FROM RAGS TO RICHES: Hoboken, N. J., Oct. 9-12, Trenton 14, 15.

GALE, FLORENCE (W. D. Emerson, mgr.); Winona, Minn., Oct. 11, Red Wing 12, St. Cloud 13, Duluth 14, Superior 15, 16.

GILLETTE, WILLIAM: Buffalo, N. Y., Oct. 10-12, Rochester 14, 15.

GILMORE, BARNEY (Harry Montgomery, mgr.); Atlantic City, N. J., Oct. 12, Hudson, N. Y., 13, Gloversville 14, Auburn 15, Rochester 17-19, Syracuse 20-22.

GILMORE, PAUL (Jules Murry, mgr.); Johnstown, Pa., Oct. 11, Greensburg 12, Wheeling, W. Va., 13, Akron, O., 17, Canton 18.

GODWIN, NAT C. (Geo. J. Appleton, mgr.); Clinton, N. Y., Oct. 3-20.

GRANTLEY, HELEN: Elizabeth, N. J., Oct. 13, Trenton 14.

GRAPEWIN, CHARLEY: Baltimore, Md., Oct. 10-15, Cleveland 11.

GREET, BEN (Franklin Johnston, mgr.); San Francisco, Cal., Oct. 3-15, Sacramento 17, 18, San Jose 19, Stanford University 21, Oakland 22.

GRIFFITH, JOHN (John M. Mickey, mgr.); San Francisco, Calif., Oct. 11, St. Marys 12, Marietta 13, Woodstock 14, Urichsville 15, Wooster 17, Coshocton 18, Cambridge 19, Chillicothe 20, Jackson 21, Ironton 22, Portsmouth 24.

HALL, GEORGE F. (W. J. Fielding, mgr.); Lyons, N. Y., Oct. 11, Bronx 12, Little Falls 13, Oneida 14, Waterboro 15, Fort Plain 17, Schenectady 18, Coopersburg 19, Hartford, Conn., 21, 22.

HALL, HOWARD: Memphis, Tenn., Oct. 10-15.

HANLEY (Hanley and Co., mgrs.); Champaign, Ill., 12, Peoria 13, Lincoln 14, Springfield 14, Peoria 15, Burlington 16, Alton 17, Galesburg 18, Clinton 19, 20, Davenport 20, Rock Island 11, 21, Moline 22.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.); Wheeling, W. Va., Oct. 11, Parkersburg 12, Huntington 13, Lexington, Ky., 14, 15, Paducah 16, Covington 17, Cairo 18, Helena, Ark., 19, Pine Bluff 20, Hot Springs 21, Little Rock 22.

HANS HANSEN (T. McAlpin, mgr.); Appleton, Minn., Oct. 11, Montevideo 12, Maynard 13, Eagan, S. D., 14, Sioux Falls 15, 16.

HAPPY HOOLIGAN (Western; Al Dolson, mgr.); Florence, S. C., Oct. 11, Sumpter 12, Charleston 13, Savannah 14, Jackson, Miss., 15.

HAPPY HOOLIGAN (Eastern; D. A. Kelly, mgr.); Newark, N. J., Oct. 10-15.

HENDRICKS, BEN (Wm. Gray, mgr.); Manistee, Mich., Oct. 11, Traverse City 12, East Jordan 13, Petoskey 14, St. Ignace 15.

HERALD SQUARE COMEDY (Robbins and Wallin, mgrs.); Whitehall, N. Y., Oct. 11, Times Square 12, Lincoln 13, Bristol 14, Middlebury 15, Verplanck 16, Albany 17, Enoosburg Falls 19.

HER FIRST FALSE STEP: Milwaukee, Wis., Oct. 9-15, Indianapolis, Ind., 17-19.

HER MAD MARRIAGE: Elizabeth, N. J., Oct. 10-12, Atlantic City 13, 14, Easton, Pa., 15, Providence 16, 17, 22.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.); Newark, N. J., Oct. 10-15, Philadelphia, Pa., 17-22.

HER ONLY SIN: Harvard, Ill., Oct. 11, Freeport 12, Sterling 13, Ottawa 14, Joliet 15, La Salle 16, Kennewick 17, Princeton 18, Dixon 19, Clinton 20, Moline 21, Rock Island 22.

HOW HE WON HER (Tom North, mgr.); Birmingham, Ala., Oct. 10-15, Memphis, Tenn., 17-22.

HUMAN HEARTS (Eastern; James M. Blanchard, mgr.); Philadelphia, Pa., Oct. 10-15, York 16, Catskill 20, Cohoes 21, Schenectady 22.

HUMAN HEARTS (Southern; W. E. Nankeville, mgr.); Selma, Ala., Oct. 11, Montgomery 12, Americus, Ga., 13, Albany 14, Valdosta 15.

HUMAN HEARTS (Western; Claud Saunders, mgr.); Boone, Ia., Oct. 11, Fort Dodge 12, Des Moines 13-15.

IN OLD KENTUCKY: Knoxville, Tenn., Oct. 11, Chattanooga 12, Birmingham, Ala., 13, Montgomery 14, Pensacola, Fla., 15, New Orleans, La., 16, New Iberia 23.

IN THE SHADOW OF THE GALLows (M. O. Wilson, mgr.); Muskegon, Mich., Oct. 11, Grand Rapids 13-15.

JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.); Birmingham, Ala., Oct. 11, Columbus, Miss., 12, Meridian 13, Demopolis 14, Phenix City 15, Mobile, Ala., 18, Biloxi, Miss., 19, Hattiesburg 20, Tuscaloosa, Ala., 21, Canyon 22.

KENDALL, EZRA: Worcester, Mass., Oct. 15.

LACEY, HOWARD: Portland, Me., Oct. 12.

LACKAYE, WILTON (W. A. Brady, mgr.); Minneapolis, Minn., Oct. 5-12, St. Paul 13-15, Duluth 17-19, Mankato 19, Sioux City, Ia., 20, Omaha 21, 22.

LIGHTS OF HOME (Harry Dell Parker, mgr.); Jersey City, N. J., Oct. 10-15, Providence 16, 17-22.

LOTUS CECILIA (Daniel Frohman, mgr.); Newark, N. J., Oct. 10-15, Philadelphia, Pa., 17-22.

LUYMAN TWINS (O. J. Dietz, mgr.); Corning, N. Y., Oct. 11, Shenandoah 12, Albany, N. Y., 13, Horton 14, Salina 15.

MELVILLE'S ROSE (J. R. Sterling, mgr.); Chicago, Ill., Oct. 9-15, Milwaukee, Wis., 16-22.

MILLER, HENRY: New York city Oct. 11-indefinite.

MILLIS, ROCHester (Phil Hunt, mgr.); Boston, Mass., Oct. 10-15, Fall River 17-19, Fitchburg 20, Waltham 21, Marlboro 22.

MURPHY, TIM (T. Saunders, mgr.); Fort Worth, Tex., Oct. 11, Paris 12, Texarkana 13, Sherman 14, Sulphur 15.

MURPHY, TIM (T. Saunders, mgr.); Fort Worth, Tex., Oct. 11, Paris 12, Texarkana 13, Sherman 14, Sulphur 15.

MY WIFE'S FAMILY (I. Seidenberg, mgr.); Jacksonville, Ia., Oct. 11, Bloomington 12, Crawfordville 13, Lafayette 14, Franklin 15, Chicago 16-22.

NEILLY, JAMES C. (A. Parker, mgr.); Seattle, Wash., Oct. 10-15, Spokane 16, Pasco 17, Wenatchee 18, Everett 19, Olympia 20, Olympia 21, Seattle 22.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.); Providence, R. I., Oct. 10-15, New York city 17-22.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.); Providence, R. I., Oct. 10-15, New York city 17-22.

THE FACTORY GIRL (Eastern; Philip F. Isaac, mgr.); Providence, R. I., Oct. 10-15, New York city 17-22.

THE FATAL WEDDING (Central; Sullivan, Harris and Woods, props.); Reading 15, Philadelphia 17-22.

THE GAMEKEEPER (Rowland and Clifford's); Galt, Can., Oct. 12, Berlin 13, Guelph 14, Kingston 15, Quebec 17-19, Ottawa 20-22.

THE GIRL FROM KATY: Boston, Mass., Oct. 1-15.

THE HEART OF CHICAGO (Edmund Manly, mgr.); Buffalo, N. Y., Oct. 10-15, Rochester 16, 17, 20-22.

THE HEART OF MARYLAND: Williamsport, Pa., Oct. 13.

THE HOLY CITY (Eastern; Gordon and Bennett, props.; Harry Gordon, general mgr.); Massillon, O., Oct. 11, Alliance 12, New Castle 13, Titusville 17, Corry 18.

THE HOOSIER GIRL (DeKalb, Ill., Oct. 11, Mendota 12, Erie 13, Dixon 14, Elgin 15, Waukegan 16, Woodstock 17, Marengo 18, Dundee 19, Rochelle 20, Sycamore 21, Kewanee 22).

THE IRISH PAWN BROKERS (Mack and Spears, mgrs.); Iron Mountain, Wis., Oct. 11, Escanaba 12, Calumet 17, Ashland 18, West Superior 19, Duluth 20, Eau Claire 21, Neillsville 22.

THE KATZENJAMMER KIDS: Ypsilanti, Mich., Oct. 11, Jackson 12, Lansing 13, Saginaw 14, Bay City, Mich., Oct. 11, Huron 17, Pontiac 18.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.); Toronto, Ont., Oct. 10-15, Brooklyn 16, 17, 20-22.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.); Fall River, Mass., Oct. 10-12, Manchester, N. H.,

J. C. McG. REES Presents

Goldwin Patton IN THE ONLY WAY

Freeman Wills' adaptation of Charles Dickens' world known story "A TALE OF TWO CITIES." First Time in the History of this Drama at Popular Prices. A Great Production. Special Arrangement with Mr. Martin Harvey. Managers desiring Open Time, address J. C. McG. REES, One Night Stand Booking Exchange, 1451 Broadway, N. Y. City. Mr. I. BULL, Business Mgr. JOHN P. MACK, Advance.

WOLFE, HARRISON (Frank Shannon, mgr.): Greenville, Pa., Oct. 11, New Castle 12, Beaver Falls 13, Alliance, O., 14, East Liverpool 15, Canton 17, Massillon 18, Canal Dover 19, Steubenville 20.
WOLFORD, MAMIE SHERIDAN (E. Paul, mgr.): Wayne, Neb., Oct. 12, Coleridge 13, Hartington 14, Bloomfield 15, Wausau 16.
YON YONSON (E. V. Giroux, mgr.): Chippewa Falls, Wis., Oct. 11, East Claire 12, Winona, Minn., 13, Rochester 14, Owatonna 15.
YOK STATE FOLKS (Fred E. Wright, mgr.): San Francisco, Cal., Oct. 2-15.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AUDITORIUM (Gilmore and Yale, mgrs.): Philadelphia, Pa., Aug. 27—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BUICK THEATRE (Philadelphia, Pa.—indefinite.
BISHOP: Oakland, Calif.—indefinite.
BOYLE STOCK (Mrs. Boyle, mgr.): Nashville, Tenn., indefinite.
CALUMET (John T. Conners, mgr.): Calumet Theatre, South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA (Weis and Davis, mgrs.): Brooklyn, N. Y., Aug. 27—indefinite.
COLUMBIA STOCK: Portland, Ore.—indefinite.
FERRIS: Omaha, Neb.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
FOREPAUGH'S: Philadelphia, Pa.—indefinite.
GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14—indefinite.
GRIFFIN AND DE VERNON: San Diego, Cal.—indefinite.
IRVING PLACE: New York city Oct. 6—indefinite.
MOSCOSO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
PATTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
SIRSHIRE: Jessie Spokane, Wash.—indefinite.
SNOWFLAKE MERMER: Troy, N. Y., May 23—indefinite.
SPANNER (Mr. E. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
THANHouser: Milwaukee, Wis., July 7—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
WEDEMANNS (Ed Jacobson, mgr.): Portland, Ore.—indefinite.
WEDEMANNS (Willis Bass, mgr.): Seattle, Wash., July 18-Oct. 8.

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Salem, Mass., Oct. 10-15.
BRECKENRIDGE STOCK (Chas. Breckenridge, mgr.): Ellsworth, Kan., Oct. 10-15, Wichita 17-22.
BROWN RIDGE (Appell and Deshon, mgrs.): Sharon, Pa., Oct. 10-15.
BUNTING, EMMA (Earl Burgess, mgr.): Allentown, Pa., Oct. 10-15, Easton 17-22.
BURKE-MCANN: Port Jervis, N. Y., Oct. 10-15.
CARROLL COMEDY: Cameron, W. Va., Oct. 10-15.
CHASE-LISTER (Northern): Atchison, Kan., Oct. 10-15.
CHICAGO STOCK (C. H. Rossak, mgr.): Norwalk, O., Oct. 10-16.
CONROY AND MACK (P. F. Craft, mgr.): Alexandria, Va., Oct. 10-15, Winchester 17-22.

COOK CHURCH STOCK (H. W. Taylor, mgr.): Portland, Me., Oct. 10-15, Bangor 17-22.

CURTIS DRAMATIC: Clearwater, N. B., Oct. 10-12.

CUTTER AND WILLIAMS' STOCK: Bucyrus, O., Oct. 10-15, Sycamore 17-22.

DALE, MARIE (W. E. Martin, mgr.): Iola, Kan., Oct. 17-19, Coffeyville 20-22, Muskogee, I. T., 24-26.

DAVIDSON STOCK (A. E. Davidson, mgr.): Battle Creek, Mich., Oct. 10-15, Benton Harbor 17-22.

DE PEW-GARDNER STOCK (Theo. E. De Pew, mgr.): Paris, Ky., Oct. 10-15, Frankfort 17-22.

DE VONDE STOCK (Phil Levy, mgr.): Chester, Pa., Oct. 10-15, Wilmington, Del., 17-22.

DILGER-CORNELL: Washington, Pa., Oct. 10-15, Canonsburg 17-22.

EDSALL-WINTHROP: Charlotte, N. C., Aug. 1—indefinite.

EDWARD'S STOCK: Carrollton, Mo., Oct. 10-15, U. S. 17-22.

EDLON'S COMEDIANS: Carthage, Mo., Oct. 10-15, Butler 17-22.

ELFLEDFORD'S STOCK: Grass Valley, Cal., Oct. 10-16.

EWING, GERTRUDE (Los N. Harrington, mgr.): Marshall, Tex., Oct. 10-15, Palestine 17-22.

FENBERG STOCK (Geo. M. Fenberg, mgr.): Lowell, Mass., Oct. 10-15, Lawrence 17-22.

FERRIS COMEDIANS (Harry Bubb, mgr.): Alton, Ill., Oct. 10-15, St. Louis 17-22.

FLYING HAMMER (A. H. Gracey, mgr.): Morristown, N. J., Oct. 10-15, Naugatuck, Conn., 17-22.

FRANKLIN STOCK (B. F. Simpson, mgr.): Freeport, La., Oct. 10-13.

GAGNON-POLLOCK: Columbus, Ga., Oct. 10-15, Montgomery, Ala., 17-22.

GUY STOCK: Shelburn, Ind., Oct. 10-20.

HALL, DON C.: Sacramento, Cal., Oct. 10-15, Atlanta 17-22.

HAMILTON'S COMEDIANS: Atchison, Kan., Oct. 9-15.

HAMMOND, PAULINE (Clifton Whitman, mgr.): Whitefield, N. H., Oct. 10-15.

HAR COURT COMEDY (W. H. Shyne, mgr.): Rochester, N. H., Oct. 10-15, Nashua 17-22, North Adams, Mass., 24-29.

HAYWARD GRACE (Winters and Kress, mgrs.): Elkhorn, Neb., Oct. 10-12, Little Rock 13-15.

HENDERSON STOCK: Moline, Ill., Oct. 10-15.

HIMMELEIN'S IDEALS (Joe A. Himmelein, mgr.): Coesophon, Oct. 10-15, New Castle, Pa., 17-22.

HIMMELEIN'S IMPERIAL STOCK: Kalamazoo, Mich., Oct. 10-15, Lansing 17-22.

HOEFFLER, JACK (Eastern: W. Morris Gale, mgr.): Independence, Mo., Oct. 10-12, Waterloo 13-15.

HOEFFLER SHOW (Western: Jack Hoeffler, mgr.): Indianapolis, Ind., Oct. 10-15, Des Moines, Ia., 17-22.

HOPKINS' STOCK (A. R. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.

HOWARD-DORSET (A. M. Miller, bus. mgr.): Paducah, Ky., Oct. 10-15, Henderson 17-22.

HOYT'S COMEDY (H. G. Allen, mgr.): Greenville, Miss., Oct. 10-15, Union City, Tenn., 17-22.

IMPERIAL STOCK: Orlan, Mo., Oct. 10-15.

JENNINGS, IRV: Leroy, N. Y., Oct. 10-15.

KARRILL, MOTT: Nashua, N. H., Oct. 10-15, Rockland, Me., 17-22.

KELLY AND BATES: Littleton, N. H., Oct. 10-15.

KENNEDY, JAMES: Springfield, Ill., Oct. 9-11, Jacksonville, 12-15, Taylorville 17-22.

KERKHOF DRAMATIC: Concordia, Kan., Oct. 10-16.

KEystone DRAMATIC (L. B. McGill, mgr.): Poughkeepsie, N. Y., Oct. 10-15.

LOCKES THE: Phillipsburg, Kan., Oct. 10-12, Norton 13-15.

LIGUEN STOCK (E. G. Gossjean, mgr.): Humboldt, Kan., Oct. 10-12, Altoona 13-15, Neodesha, Falls 17-22.

LYONS, LILLIAN: Elkhorn, Mich., Oct. 10-15, Unionville 17-22.

MCALIFFE STOCK (Harry Katzen, mgr.): Lawrence, Mass., Oct. 10-15, Biddeford, Me., 17-22.

McDONALD STOCK (C. W. McDonald, mgr.): Jonesboro, Ark., Oct. 10-15, Pocahontas 17-19, Newport 20-22.

MARKS' BROTHERS (R. W. Marks, mgrs.): Barre, Vt., Oct. 10-15, Montpelier 17-22.

MARKS, JOE: Belleville, Can., Oct. 10-15, St. Catharines 17-22.

MARKS, TOM STOCK: Portage, La., Prairie, Kan., Oct. 10-15, Bradenton 17-22.

MASON, LILLIAN: Trinidad, Col., Oct. 9-16.

MAXAM AND SIGHTS' COMEDIANS: Casselton, N. D., Oct. 10-15, Hope 17-22.

MONG, WILLIAM V. (Hilton Powell, mgr.): Duluth, Minn., Oct. 10-12, Grand Rapids 13, Fergus Falls 14, Landover, N. D., 17-19, Osnabrook 20-22.

MOREY STOCK: Junction City, Kan., Oct. 10-15, Abilene 17-22.

MURRAY AND MACKEY (John J. Murray, mgr.): Carmel, Pa., Oct. 10-15, Sunbury 17-22.

MYERS, IRENE (Will H. Myers, mgr.): Grafton, W. Va., Oct. 10-15, Bellaire, O., 17-22.

MYERS STOCK (Sim Alton, mgr.): Hazleton, Pa., Oct. 10-15, Shamokin 17-22.

MYRKLE-HARDER STOCK (George J. Hall, mgr.): Cumberland, Md., Oct. 10-15, York, Pa., 17-22.

MYRKLE-HARDER STOCK (Eastern: W. H. Harder, mgr.): Yonkers, N. Y., Oct. 10-15, Newburgh 17-22.

NATIONAL STOCK (Chas. R. Schad, mgr.): Farmington, Conn., Oct. 10-15.

NEVILLE, MARGARET STOCK (Wm. Cradock, mgr.): Zanesville, O., Oct. 10-15, Marlette 17-22.

NORTH BROTHERS (Eastern: R. J. Mack, mgr.): Sioux City, Ia., Oct. 10-15, Des Moines 17-22.

PAGE, MABEL STOCK (H. F. Willard, mgr.): Orlando, Fla., Oct. 10-15, Key West 17-29.

PATTON'S CORSE, COMEDY (J. T. Macaulay, mgr.): Pottstown, Pa., Oct. 10-12, Shenandoah 13-15, Yonkers, N. Y., 24-29.

PATTON'S CORSE, STOCK (David Ramage, mgr.): Lancaster, Pa., Oct. 10-15, New Brunswick, N. J., 17-22.

PATTON SISTERS (Col. Frank Robertson, mgr.): Greenwood, Miss., Oct. 10-15.

PELANT, E. V. STOCK (Ralph A. Ward, mgr.): Toledo, Ohio, Oct. 10-15, Peeks Hill, N. Y., 17-22.

POWELL-PARTELLO (Eastern: Halton Powell, mgr.): Hayward, Wis., Oct. 10-12, Odanah 13-15, Iron River 16, Bessemer 17-19, Duluth, Minn., 20-22.

POWELL-PARTELLO (Western: Halton Powell, prop.): Duluth, Minn., Oct. 10-15, Langdon, N. D., 17-19, Osnabrook 20-22.

RANKIN AND ALLEN: Angola, Ind., Oct. 10-16.

READICK AMERICAN STOCK: Tolosa, Ill., Oct. 10-12, Wilmington 13-15, Aurora 17-22.

RENTWELL'S JOLEY PATHFINDERS (Darrell H. Lyall, mgr.): Richwood, O., Oct. 10-15.

RIDGEWAY STOCK (Geo. Q. Sackett, mgr.): Canton, Ill., Oct. 10-15, Salee 17-19, Streator 20-22.

SEWARD SHOW (Minnie Seward's): Saratoga, N. Y., Oct. 10-15, Glens Falls 17-22.

ROBER STOCK: Clairmont, N. H., Oct. 10-15, Holyoke, Mass., 17-22.

ROBSON THEATRE: Gulfport, Miss., Oct. 10-15.

RUBY STOCK (E. G. Gidley, mgr.): Exeter, N. H., Oct. 10-15, Gardner, Mass., 24-29.

RTCHYLIN STOCK (Geo. Q. Sackett, mgr.): Canton, Ill., Oct. 10-15, Salee 17-19, Streator 20-22.

SEWARD'S STOCK: Lisbon, N. H., Oct. 10-15, Berlin 17-22.

SHAW, ANTHONY: New York city Oct. 10-15, St. Paul, Minn., Oct. 9-15, Minneapolis 16-22.

WOODLAND (Harry W. Savage, mgr.): Chicago, Ill., Sept. 5-Oct. 22.

YANKEE STOCK: New York city Oct. 10-15.



CLAUDE M. ALVIENE

Maitre de Danse and Modern Stage Director, teaches STAGE ACTING, DRAMATIC ARTS, VAUDEVILLE and DANCING in all its branches.

Prof. Alviene refers by permission to the

THE NEW YORK DRAMATIC MIRROR



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NEW YORK - - - OCTOBER 15, 1904.**Largest Dramatic Circulation in the World.****THE SEASON.**

ENTERING into the second month of the dramatic season in New York, it may be said that the outlook is by no means discouraging, although by the same token it is not extraordinarily encouraging. Business on the whole thus far has been better than that of a year ago, and this in the face of the attempt of the politicians to draw public attention to the conflicting interests that will be settled on Election Day.

When it is said that business has been better than a year ago, it must be remembered that during last season, from start to finish, business, generally, was bad. And when it is added that the Presidential campaign has not yet seriously interfered with the theatre, it must also be remembered that this is not a very lively ante-election period as Presidential campaigns go.

Half a dozen—perhaps a greater number—of the theatres in New York are playing to good business, and a few of them to very large business. Of the twenty odd productions thus far, at least seven have failed decisively, while several have been promoted here in the face of discouraging receipts for two reasons—first, to keep theatres open, and, second, to secure long enough terms to warrant taking to the road. The decided successes are well known, as decided successes always are.

On the whole, the weather thus far has been quite favorable to the theatres. There have been short periods of warmth, which is against playgoing, but longer periods of weather of the right sort.

A study of the audiences at New York theatres at this time will show that they are very largely made up of transient or nearby people, while the habitual metropolitan theatregoers are for the most part missing. The fact is that thousands of New Yorkers are still in the country, or at late resorts, or abroad. Their homecoming should give a new impetus to the theatres, if present successes show staying power and new offerings come up to public expectation. If all goes well, business promises to resume something like booming proportions, unless the election should unsettle matters. From

present indications, however, the election will have little influence either for good or ill.

STAGE ALLUREMENT.

If example serves any practical purpose, the experience of the woman lured from Philadelphia by a swindler who for a time made her believe he could secure for her a prominent place on the stage, and who robbed his victim like an ordinary footpad when he had reached a point where further lying would not serve him, should warn other women ambitious to become actresses against similar treatment. But, as a rule, exemplary cases of this kind, as well as other forms of robbery, have little or no effect on the credulous, as the survival of gold brick and other games will show.

The specious swindler does not, by any reason, confine himself to persons with stage ambition, as the records of credulity and deceit in all other fields will prove. The stage, however, like other fields, has a fringe made up of conscienceless persons who are not of it, yet who use it for various schemes to defraud the unwary.

As it has been reported in the newspapers, the case of the Philadelphia woman would indicate that she earlier should have suspected the character of her swindler, who does not appear to have had the least warrant for his claim that he was a person of influence as to the theatre; but it seems that a woman—or a man, for that matter—once impressed with the idea that the stage may be achieved vicariously, will submit to impositions that could not possibly be effective as to other vocations. Perhaps the glamor that to the eye of the novice invests the theatre accounts for the ease with which the novice falls a victim in such cases.

It is a mistaken idea that a person may means, confine himself to persons with bount or irregular means easier than by a direct and honest approach. It is true that a multitude of young persons of both sexes besiege the theatre, and that a great majority of these aspirants meet discouragement on all sides; but this is so because the great majority show no fitness or aptitude for the life they seek to lead when they meet the expert eye and intelligence. Other multitudes—although in each case fewer in numbers, perhaps—besiege the doors that lead to other professions and vocations, and of them, also, it is the few that are prominently chosen. In other professions or vocations, however, there are preliminary methods of schooling that do not, in the same degree, guard the approach to the theatre, and no doubt this fact, together with the idea, often held, that one needs but to get on the stage to win some sort of success, encourages persons who ought to know better to take chances with other persons who promise, for a consideration, to exercise an "influence," which too often is simply a delusion and results in disappointment, if nothing worse.

The lack of authoritative institutions to train the actor, or those who wish to become actors, often makes it necessary for managers who do not depend on the dramatic schools that do exist to exercise selection from what may be called "raw material." And managers who produce, going outside of the lists of trained actors always at their command for persons to take minor places or to fill supernumerary positions, as a rule are anxious to meet young men and women with talent and other requisites for the stage in recruiting their companies. Thus the stage aspirant who can show aptitude and fitness may confidently approach the theatre as he or she would approach any other institution or business, and with reasonable chances of acceptance and success.

BOOKS AND MAGAZINES.

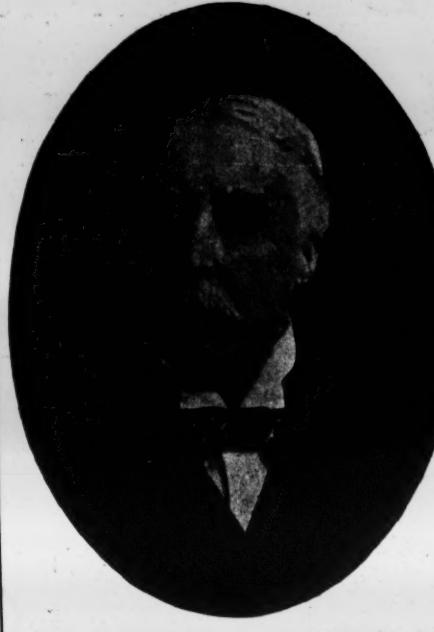
The Theatre Magazine for October is a splendid issue. Among the contributed articles is a readable paper by Edward Fales Coward, entitled "Masters of Make-up"; an interview with Maclyn Arbuckle, an interesting article about the past Summer's doings at Bayreuth, and another article which will be read with avidity by those who have written plays is "The Professional Play-Reader and His Uses." A longer and well-illustrated article gives an interesting description of "The Theatre in Spain." The pictures, as usual, are elaborate and plentiful.

The Ladies' Home Journal for October has as its leading article "When an Actress Was Mistress of the White House." It is an interesting account of Mrs. Robert Tyler.

In The Critic for October are some good photographs and notes on Mrs. Wiggs, an interesting essay on "The Biblical Play and Its Mystery" and some most interesting dramatic photographs and information in the second instalment of Laurence Hutton's "The Literary Life." Many in the profession will think they recognize the famous playright so cleverly described in the serial, "Our Best Society."

The Arena for October has an artistic picture of the one-time actor, W. O. Partridge, as its frontispiece and prints his article on "Sculpture," of which he is a leading exponent. A portrait of the new prima donna, Madame David, is printed, with a short sketch of her career.

Among the articles interesting to students of the stage in the October magazines are: "The Old English Sacred Drama," in *Lippincott's*; "Sarah Bernhardt's Memoirs," in *The Strand*; "Advice to Girls with Dramatic Ambitions," in *The Woman's Home Companion*; "Othello," in *Horper's*; "Maeterlinck, the Belgian Shakespeare," in *The Chautauquan*.

DEATH OF JOHN HOLLINGSHEAD.

times. He considered it his greatest part, but the critics preferred his *Louis XI*. You might procure the programme of his *Othello* by advertising.

J. D. E., New York: 1. The stock company has closed for the Summer. Jessie Bonstelle is in town. 2. When We Were Twenty-one was produced at the Knickerbocker Theatre Feb. 10, 1900. The cast was N. C. Goodwin, Nell O'Brien, Frank Gillmore, Clarence Handyside, Henry Woodruff, Jameson Lee Finney, Thomas Oberle, S. M. Hull, Charles Thorp, Herbert Ayling, W. J. Thorold, Frank Wayne, L. E. Woodthorpe, Rapley Holmes, Ysobel Haskins, Gertrude Gheen, Florence Robinson, Kathryn Morse, Nina Gregory, Gertrude Lidball, Florence Wickliffe, Florence Hayes, Agnes Mark, Florence Haiverleigh, Helen Barney, Estelle Mortimer and Maxine Elliott.

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CURRENT AMUSEMENTS

Week ending October 15.

ACADEMY OF MUSIC—Checkers—8th week—58 to 65 times.

AERIAL GARDENS—Closed.

AMERICAN—French Comedy Company in Repertoire—6th week—39 to 40 times.

BELASCO—David Warfield in The Music Teacher—4th week—39 to 40 times.

BERKELEY LYCEUM THEATRE—Commencing Oct. 11—Henry E. Dixey in David Garrick. Over a Welsh Rabbit, and Agatha Dene (one-act plays).

BIJOU—Mr. Wix of Wickham—4th week—28 to 33 times.

BROADWAY—Madame Schumann-Heink in Love's Lottery—2d week—8 to 14 times.

CARNEGIE HALL—Closed.

CIRCLE—Vaudeville.

CRITERION—William H. Crane in Business Is Business—4th week—22 to 28 times.

DALY'S—Edna May in The School Girl—7th week—41 to 47 times.

DEWEY—Moonlight Maids.

EDEN MUSEUM—Figures in Wax and Vaudeville.

EMPIRE—John Drew in The Duke of Kilicrankie—6th week—39 to 46 times.

FOURTEENTH STREET—Sydney Ayres in A Texas Ranger—3d week—17 to 24 times.

GARDEN—The College Widow—4th week—24 to 31 times.

GARRICK—Commencing Oct. 11—Henry Miller in Joseph Entangled—1st week—1 to 7 times.

GOTHAM—Bellini and Woods Company.

GRAND OPERA HOUSE—Lawrence D'Orsay in The Earl of Pawtucket.

HARLEM OPERA HOUSE—The Maid and the Mummy.

HERKIMER SQUARE—Lew Dockstader's Minstrels—2d week—9 to 14 times.

HUDSON—William Faversham in Letty—5th week—29 to 35 times.

HURTIG AND SEAMON'S—Vaudeville.

IRVING PLACE—Irvig Place Stock company

THE USHER



The dedication and opening of the T. B. Sheldon Memorial Auditorium at Red Wing, Minn., last night (Monday) was an occasion of importance to that town and to the institution of the theatre in America as well.

The Auditorium—which in reality is a theatre equipped throughout in the most perfect fashion—was a gift to the town of Red Wing from the late Theodore B. Sheldon. The cost was about \$80,000. When completed and furnished to the smallest detail it was turned over to the city government, to be run, not as a money-making institution, but as an educational factor for the development of the artistic spirit in the community. Moderate prices of admission will be charged, but only the very best plays and companies obtainable will be booked.

Mr. Sheldon, in his broad-minded philanthropy, believed that the influence for good of the theatre is deep and far reaching, and his gift enables the town of Red Wing to put to practical test this and other theories of vital consequence in social economy. The building is devoted entirely to the theatre—containing no stores or offices—and is in appearance somewhat like the theatres in Europe. It stands alone on a considerable plot of ground, with lawns on three sides, and—a fact of some significance—its nearest neighbor is a church.

The death in London yesterday of John Hollingshead—an outline of whose career will be found elsewhere in THE MIRROR—removes one of the most venerable and dignified figures of the English theatre world.

John Hollingshead's career as critic, dramatist and manager covered almost two generations. He had a strong and varied mind, and a review of his work will show that he had prodigious energy.

Unlike so many men who reach old age in a given field, Hollingshead adapted himself notably to the new conditions that confronted him, and was a friend and companion of younger men, while preserving his older personal contacts as time permitted. He leaves a fine written record, as well as an unusual personal association, and his memory long will be kept green in the world of which he was so prominent a figure.

"T. T. F." in the *Ohio State Journal*, publishes an earnest inquiry as to the cause of theatrical conditions in New York as they have been disclosed by failures of various plays this season. Basing his essay on the alleged remark of a young actress recently made a "star" that "bluff is the keynote of success on the American stage," and the saying of an actor, long a star, that "acting is quite as much a business as an art," the writer says that these views upon examination may have some bearing on the results as the season thus far has developed results.

Manifestly if acting is a "bluff," he says, "a gambling term, by the way, one would fairly expect that gambling tactics would obtain, and that something like the fortune of cards should attend the fortune of that other occupation which has been likened to it. On the other hand, if acting is a business, it would be fair to expect that business results should follow the application of its principles, other things being equal. But if it should prove that neither is the case, then still another explanation must be made for the failures of the season."

Finding that the theories as to acting and the business of the stage do not agree, "T. T. F." thinks it strange that no one has had the courage to suggest that such failures as have marked this and other seasons should be right and necessary. And he holds that if acting is to be considered as an art, it is plain that the rules of art should be applied to it. This being so, and the history of all art showing that failures in any given field of it, or by any line of its disciples, have but served to lead to successes, he proceeds to examine the present conduct of the theatre under a business rule to determine whether, with the good it claims to have done in "simplifying" matters, it really meets the emergency that it has created. Noting that the chief aim of the business men who have seized the theatre is dollars and cents, "T. T. F." adds:

The observant will not fail to notice that this was really subverting the true end of the drama. It is hard not to recall what Ruskin says: "A number of men would fain set themselves to the accumulation of wealth as the sole object of their lives. Necessarily, that class of men is an uneducated class, inferior in intellect and more or less cowardly. It is physically impossible for a well-educated, intellectual or brave man to make money the chief object of his thoughts."

These business men, applying business methods, should have known that any soil, worked too long, becomes worn out. For a number of years,

by working along the lines of least resistance, they have acquired great wealth and power, and added many successes to their list. The largest placer claim is washed through at last, and it seems that the great gold producing mine of New York theatricals has had at least one strata of its auriferous soil removed. They must go deeper who would have more of its wealth.

In conclusion, "T. T. F." notes that the very few prominent in the American theatre that have consistently pursued artistic ideals are winning both artistic honors and the material success which, although necessary in dramatic art as in other arts, still is secondary from a wise viewpoint. And it may be added that the prominence of this few is the greater from the peculiar condition of things that generally prevails.

HAL DAVIS AND INEZ MACAULEY.

Hal Davis and Inez Macauley (Mrs. Davis), whose pictures appear on the front page of this week's MIRROR, opened in vaudeville four years ago, after a three years' engagement as principal comedian and leading ingenue at the Auditorium Theatre, Kansas City, Mo. Mr. and Mrs. Davis began their vaudeville career presenting Will M. Cressy's one-act comedy, *One Christmas Eve*, and after using it one season produced *The Unexpected*, by Edmund Day, the success of which is still remembered by vaudeville patrons in the better vaudeville theatres. After much persuasion on the part of the Vaudeville Managers' Association Pals was produced, it being the first melodramatic sketch to successfully invade vaudeville. It has been a decided hit since its initial production at the Temple Theatre, Detroit, on May 25, 1903.

Mr. and Mrs. Davis have signed with James J. Corbett to produce Pals with Mr. Corbett in the leading light comedy role, formerly played by Mr. Davis. The play has been elaborated into a four-act comedy-drama, by Edmund Day, who wrote the original sketch, and it will be seen in the better class of Stair and Havlin's theatres. Mrs. Davis will retain the part she originated and Mr. Davis will play Higgins, the stable boy. There is much regret among the vaudeville managers in losing such a valuable headline act, but the popular priced theatres will gain a tri-star attraction that should prove most pleasing.

A MUNICIPAL THEATRE IN MINNESOTA.

The T. B. Sheldon Memorial Auditorium at Red Wing, Minn., was opened last evening (Monday, Oct. 10) with ceremonies of dedication and a performance of *The Royal Chef*. The theatre was a gift to the city by the late Theodore B. Sheldon. It was erected at a cost of about \$80,000, and is one of the handsomest and best equipped theatres in the Northwest. Its capacity, according to usual plans, would be about fifteen hundred, but in order that it may be thoroughly comfortable only one thousand seats have been placed in the auditorium. The house is heated by steam and is lighted with both electricity and gas. There are fourteen dressing rooms, all supplied with hot and cold water and furnished in handsome fashion.

The city government of Red Wing, in which is vested the ownership of the theatre, does not desire to make of the playhouse a money-making institution, but to make of it an educational factor in the life of the community. Therefore, while moderate prices will prevail, there will be no cheap attractions. Upon the occasion of the opening Rossiter's Orchestra, the finest in Minnesota, supplied the music. The second attraction will be Florence Gale in *As You Like It*.

THE WEST POINT CADET CLOSES.

The West Point Cadet, in which Della Fox made her reappearance as a musical comedy star at the Princess Theatre on Sept. 30, closed its career on the night of Oct. 3, after a run of four performances. The company assembled at the theatre on Tuesday evening, Oct. 4, to be met with the announcement that Miss Fox was suffering with laryngitis and would be unable to appear. Many of the chorus people, who had rehearsed for seven weeks, with, of course, no pay, regarded the reputed illness of Miss Fox as a natural sequence to the complete failure of the piece, and endeavored to recoup, in a measure, by carrying off the costumes provided for them. Neither Nat Roth, manager of the company, nor "Diamond Jack" Levy, the husband of Miss Fox and the backer of the enterprise, was to be found. Later in the week Levy met the company and promised that salaries would be paid. Levy's jewelry shop has passed into other hands. It is announced that the Kelcey-Shannon company in Taps, which left the Lyric Theatre on Saturday night to make way for Otis Skinner, will likely be brought to the Princess after a week or two in other cities.

MUSIC NOTES.

Robert Grau announces that Nina David will make her debut in this city at Carnegie Hall on Oct. 24. She will sing, among other things, the waltz song from *Romeo and Juliet* and "La Perle du Brésil." Mr. Grau is enthusiastic about Madame David's voice and has already booked her for 100 concerts on the same terms that he secured for Patti last season. The supporting artists are Anton Hegner, Antoinette Ravelli, Signor Sapio and George W. Jenkins. Several special solo players will be carried to reinforce the local orchestras in the various cities in which Madame David will appear.

Arrangements have been made for Ysaye to conduct a single concert during his trip to America. This will take place at Carnegie Hall Jan. 20. The soloist for that concert will be d'Albert. Ysaye will also play one concerto at the same concert and d'Albert will conduct the orchestra, which is to be the New York Symphony. Ysaye's first recital is scheduled for Dec. 21.

Archbishop Farley has issued an order excluding women singers from all the Catholic churches of New York. Men and boys will be employed and the Gregorian chant alone will be used.

A three-act comic opera, *Knight Roland*, by Haydn, has just been discovered in the Palm Garden Library in Frankfort-on-the-Main.

The People's Symphony concerts will be held in Carnegie Hall this year instead of Cooper Union. The usual low rates of 5 to 50 cents for students and wage earners will be maintained by cards of identification. The soloists will be Madame Ruby Cutler Savage, Maud Powell, Sam Franko, David Bispham, Wesley Weyman and Olive Mead Nolin. The dates of the concerts are Nov. 4, Dec. 9, Jan. 13, Feb. 17, March 17 and April 14. F. X. Arens, 305 Fifth Avenue, is the musical director.

Frank V. Pollack arrived Wednesday on the *Kaiser Wilhelm der Grosse*. After three years' study in Europe he has been engaged by Manager Conried for a leading tenor of the Metropolitan Opera forces. He is the second American to be so honored.

Victor Herbert began a series of Sunday evening concerts at the Majestic Theatre Sunday evening. He has an orchestra of fifty well-trained musicians. The soloists of the first concert were Anita Rio, Paul De Fault, Henry MacClaskey, Percy Hamus, and Julian Walker.

The new Temple of Music now building in Chicago on a magnificent scale will be completed the first of November. The funds have been secured entirely by popular subscription.

Lillian Maynard will soon be featured in a new musical comedy.

THE STANHOPE-WHEATCROFT MATINEE.

The first students' performance of the season occurred last Friday afternoon at the Garrick Theatre, when the Summer class of the Stanhope-Wheatcroft Dramatic School appeared in four one-act plays. The audience was large and the work of some of the students won high favor.

The opening play was Sydney Grundy's comedy entitled *Dolly's Accomplishments*. It was presented by the following cast:

Joshua Turnbull, Esq.	R. W. Curt
Sir Barnes Barnstable, Bart.	Richard Palmer
Harold Barnstable	Howard Sloat
Mrs. Turnbull	Elsie Erdman
Dolly Turnbull	Jeanette Carroll
Jane	Madge Hillier

The story of the little play is, it will be remembered, that Joshua Turnbull, rich and vulgar merchant, and Sir Barnes Barnstable, impudent baronet, scheme together to marry the daughter of the former to the son of the latter. The young people both object to the plan, and finding a bond of sympathy in their objections, they presently drift into love with each other—much to the satisfaction of their elders. Howard Sloat played young Barnstable with a good bit of natural boyishness; R. W. Curt was a hearty Turnbull, but inaccurate in characterization, and Jeanette Carroll was a pretty and vivacious Dolly.

The play *Hortense*, by W. S. Armand, was upon this occasion acted for the first time. The cast was as follows:

James Forrest	William V. Little
Stephen	Howard Sloat
Hortense Forrest	Madge Hillier
Ann Forrest	Emily Lorraine
Essie Forrest	Evelyn Dorion
Mrs. Jones	Gall Leighton

The play has the merit of serious consideration of a possible situation in contemporary life, and some of its episodes are not without true dramatic quality. But the argument is not at all times clear and the denouement is somewhat vague. The principal characters are James Forrest, a well-to-do and manly man of forty; Hortense, his wife, a woman completely wrapped up in society, and Essie, their daughter, a girl of fourteen. During the absence of the mother on a yachting cruise the child is thrown from her pony and is so badly injured that she will be a cripple for life. When the mother returns the father declares that it is plainly her duty to abjure society and devote herself to the care of the child. This plan horrifies Hortense, and being wholly selfish she decides to abandon her home, her husband and her child in order to continue her life of social gaiety. The conclusion is dramatic but hardly logical. In actual life such conditions are more apt to end in commonplace compromise than in dramatic rebellion.

Madge Hillier displayed good emotional qualities in the role of the unpleasant heroine, and William V. Little was an earnest and forceful James Forrest. Evelyn Dorion played Essie, the child, very naturally and sympathetically. Emily Lorraine as Ann Forrest was most sweet and gracious and gave to the character quite the right touch of refinement.

The next play was a farce in one act by Maurice Hageman, entitled *Frank Glynn's Wife*. The cast was as follows:

Frank Glynn	Robert J. Wurster
Ed Asbury	R. W. Curt
Alice	Dorothy Starr
Mrs. Glynn	Curt Leland
Stella	Elsie Erdman
Gertie	Jeanette Carroll
Nora	Gall Leighton

Mr. Hageman's work is a very farcical farce indeed, and it gave the students little opportunity except to romp. Dorothy Starr was an attractive Alice, and Gall Leighton played Nora, an Irish servant, in broadly comic fashion.

The performance ended with *Evangeline M. Lent's Little Comedy, Love in Idleness*, which has served here before as a vehicle for dramatic students. It was fairly well presented by William V. Little as Leonard Dale, Emily Lorraine as Euphemia Harlow, Dorothy Starr as Lucia, and Curt Leland as Sybil.

BARNABEE'S INJURIES SERIOUS.

Henry Clay Barnabee returned to New York a few days ago and is now undergoing treatment for the injury he sustained in St. Louis recently, when he fell and hurt his kneecap. Mr. Barnabee's New York physician discovered that one of the ligaments in the leg was broken, and has told the veteran actor that he will not be able to appear on the stage for several months. The accident happened while Mr. Barnabee was filling an engagement with his little company at a vaudeville house in St. Louis. While on the way to the theatre with his manager they passed a hall in which moving pictures were being shown, and Mr. Barnabee proposed that they drop in for a few minutes. The hall was dark, and Mr. Barnabee made a misstep in going down the aisle which resulted in the mishap that will keep him an unwilling prisoner for a long time. Mr. Barnabee is seventy-one years old and has always led such an active life that his enforced rest is very irksome. When he recovers he will probably return to vaudeville in a monologue turn.

LIBERTY THEATRE OPENED.

The new Liberty Theatre, on Forty-second Street, just west of the New Amsterdam, was opened last evening with the Rogers Brothers in Paris, transferred from the New Amsterdam. The house is owned by the Klaw and Erlanger Amusement Company, and is intended as a New York home for the Rogers Brothers, who have a financial interest in it. Among the other stockholders are Alexander Lichenstein and J. W. Mayer. The new house is decorated in Francis I style, the prevailing colors being old gold, amber and ivory, and seats about the same number of people as the Knickerbocker. The cantilever system was used in building it, and there are no posts. The entrance on Forty-second Street is narrow, the theatre itself being located on a plot 100 feet square on Forty-first Street. The auditorium is 72 x 60 and the stage 72 x 36 feet. The proscenium opening is 36 feet wide and 32 feet high. The boxes are suspended and seat forty-eight people. There are no boxes on the lower floor.

READS HIS OWN PLAY.

Mr. Charles Barnard, author of *The County Fair*, read on the evening of Oct. 7, for the first time, a new version of this famous play at the Assembly Hall of the High School, Stamford, Conn. The author presented the entire play in the form of a dramatic story, reading all the parts, and in a few lines here and there picturing the scenes and explaining the exits and entrances and occasionally suiting appropriate action to the words. The reading won the laughter and applause of the large audience present and kept their attention to the fall of the imaginary curtain.

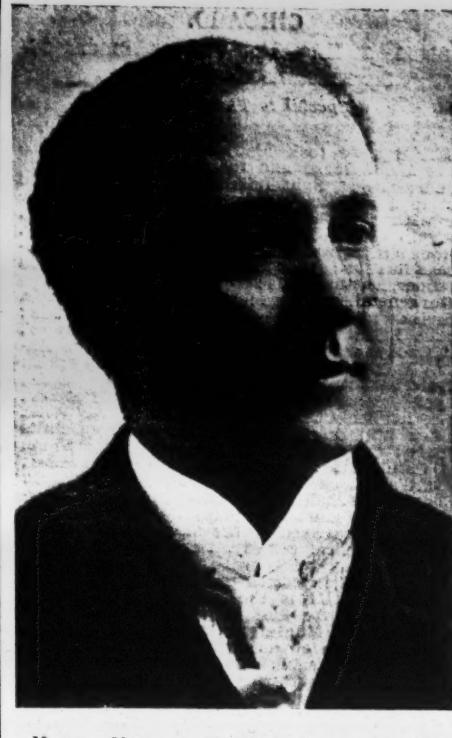
BARRISON-GASTON.

Mabel Barrison, who has been playing Jane in *Babes in Toyland* since the first production of that extravaganza, and William D. Gaston, of Gaston and Stone, the comedians who joined the company at the beginning of this season, were married at the Fourth Presbyterian Church in Chicago on Sunday afternoon last by the Rev. Mr. Nottmar. The happy pair met for the first time at the initial rehearsal about six weeks ago. Mr. Gaston is playing Gonzorgo, one of the pirates, this season. He and his partner are well-known and successful vaudeville performers.

ENGAGEMENTS.

Evan Harrles, Gracie Dickens, and George Martin, for *Down Our Way*.
Susan Chism, re-engaged for the Mary Emerson company.
Frederick Wallace, re-engaged by C. B. Dillingham as stage manager for the Maxine Elliott company.

PERSONAL



KING.—Emmett C. King, who was Mrs. Patrick Campbell's leading man during her recent American tour, has been engaged to support Mrs. G. H. Gilbert in Clyde Fitch's play, *Granny*.

LOTTA.—Lotta witnessed *Becky Sharp* at the Manhattan Theatre Oct. 6.

ZANGWILL.—Israel Zangwill is coming to New York to see Cecilia Loftus in *The Serio-Comic Governess*. He has not been in New York since the production of *Children of the Ghetto* four years ago.

LEIGH.—Leslie Leigh, who wrote the new radium dance for the Isle of Spice, led the orchestra when her music was first played at the Majestic, Oct. 6.

FROELICH.—Bianca Froelich arrived Oct. 6 on the *Graf Waldersee* for her engagement as one of the two premier danseuses with the Metropolitan Opera House Company. Enrica Varosi, the other premier danseuse, is expected to arrive soon from Italy.

WHEATCROFT.—Mrs. Adeline Stanhope-Wheatcroft has been seriously ill for several weeks past and was unable to personally superintend the performance of the students of her school at the Garrick Theatre last Friday. She is recovering rapidly, however, and will return to her work at the school this week.

GRIFFITH.—Mr. and Mrs. Frank Carlos Griffith will leave Maine on Nov. 1 to make a long vacation trip through Mexico. They will remain for several weeks in the City of Mexico, and will then go to Southern California.

BEYERLEIN.—Franz Adam Beyerlein, the author of *Taps*, is coming over to see the American form of the play.

MANSFIELD.—Richard Mansfield has received from T. Russell Sullivan a completed translation of Giacometti's *La Morte Civile*, an Italian classic which was one of Tomasso Salvini's most popular plays. Mr. Mansfield will add it to his repertoire this season.

KRONALD.—Mme. Selma Kronald, it is said, has retired permanently from the stage.

CONQUEST.—Ida Conquest will come to New York in December in *The Money Makers*.

BARRYMORE.—Ethel Barrymore was the guest of Mrs. Dan Hanna during her engagement in Cleveland.

HOWLAND.—Jobyna Howland (Mrs. Arthur Stringer), who went recently from her summer place in Canada to visit her parents in Denver, has been attacked there by typhoid fever, and is in a dangerous condition. Mr. Stringer left for the West immediately upon receiving the news and expected to reach Denver last Friday.

REJANE.—Madame Rejane has scored another success in *The Swallow* in Brussels, the cables say. It was written by Dario Nicodemi, the dramatizer of *Resurrection*. She will play first in Havana for ten nights and open in New York on Nov. 1. Her repertoire includes *Zaza*, *Sapho*, *Divorcées*, *Ma Cousine* and *La Robe Rouge*. It is announced by Leibler and Company that Rejane may start a school in New York on the plan of the French Conservatoire, under their management.

CUES.

TELEGRAPHIC NEWS

CHICAGO.

Fantana a Hit—The Usurper Produced—Siberia Revived—Other News.

(Special to The Mirror.)

CHICAGO, Oct. 10.

Shakespeare took his leave with Miss Marlowe, Mr. Sothern and their company Saturday night, and last night Bartley Campbell succeeded him in a conspicuous position before the public eye with the revival of *Siberia* at McVicker's. To-night Clyde Fitch enters with *Her Own Way*. A touch of fair weather has helped some to increase business, though it has been pretty good in general. The bills:

Garrick, *Fantana*, second week; McVicker's; *Siberia*; Studebaker, Woodland, sixth week; Grand, Babes in Toyland, third week; Powers'; Nat Goodwin in *The Usurper*, second week; Illinois, Maxine Elliott in *Her Own Way*; La Salle, The Jolly Baron, fourth week; Columbus, *Players' Stock* in *The Dancing Girl*; People's, Stock in *The Cherry Pickers*; Columbus, What Women Will Do; Alhambra, The Working Girl's Wrongs; Criterion, The Curse of Drink; Bijou, The Child Wife; Academy, Across the Pacific; Howard's, Stock in drama; Avenue, Stock in melodrama; Auditorium, The Chinese Honey-moon, second and closing week.

Fantana, described on the bills as a Japanese-American musical comedy, was produced at the Garrick Sunday week by Sam S. Shubert. The book is officially credited to Robert B. Smith and Raymond Hubbell is the composer. *Fantana* is in three acts, the first showing a noted hotel and grounds at Monterey, Cal.; second, exterior of palace and view of grounds of a Japanese marquis at Nagasaki; third, fantastically ornamental yacht (lengthwise view on deck). What the comedy seems to be trying to tell concerns the attempt of a waiter from Paris, imposing himself as a French count on the American public, to marry the daughter of a retired American commodore, living in California, and owning the vineyard *Fantana*, after which his daughter Fanny is nicknamed *Fantana*. The action shifts to Japan and ends on the bounding deep. Hawkins, valet to the commodore, is induced to go to Japan, disguised as a Japanese ambassador, but Jessie, who is *Fantana's* maid, follows him and after calling him "geezier chaser" (geisha-chaser) exposes him. The French waiter's wife, Anita, in vaudeville in Paris, arrives and stirs things up a bit, too. So runs the merry tale along until the "lily of a valet" overtakes the yacht at sea with a motor boat and is hoisted on deck with a derrick. Soon after truth wins and the curtain goes down. The first act is a dull, meandering, discouraging introduction to the real *Fantana*, two beautiful acts that make the musical comedy one of the best produced in Chicago. A careful and sincere critic has said so and the critics in a body have bestowed much praise. *Fantana* encourages the hope that Mr. Sam Shubert believes it pays best to entertain at the Garrick with as much and as thorough excellence as possible. The setting of the second act, chiefly in black and gold, is one of the finest Japanese pictures ever put on the stage here. The yacht scene is remarkably handsome, the rowing group of the chorus is original, pretty and in good taste and is an unusually effective idea that gets its true reward in spontaneous applause.

There is nothing in the costuming to offend the sense of propriety, and skirtflirting and leg bombardment is held in check with a restraint exhilarating to observe. Lastly, Mr. Shubert has cast the comedy efficiently, even down to the smallest parts. For instance, the unknown and unidentified who sings responses to Lieutenant Sinclair at a table in Laughing Little Almond Eyes, one of the prettiest and best details of the production, looks well and sings well. On the bills she is simply "a geisha." Jeff De Angelis as the valet, Hawkins, and Katie Barry as Jessie, the maid, work together successfully in all three acts, and De Angelis has to mind his ps and qs to maintain a good showing beside such an artist in comedy as Miss Barry. Her dancing captured the audiences. The entire part, which gives her cockney talk and other accomplishments free play, was delivered in her usual never-failing, clever and careful way, and she could not stay on a moment too long to suit the audiences. De Angelis threw himself into Hawkins and got lots of laughs. One or two remarks brought down the house, but his one distinct hit was his song, That is Art, in the last act. His German dramatic climax and suicide, incident to this song, were first class comedy. Adele Ritchie looked *Fantana* and sang the part sufficiently well to win a number of encores. O Silver Moon seeming to please particularly well. With clever acting she made the commodore's daughter a bright, graceful, winning American girl. Julia Sander son was handsome and pleasing as Elsie, a New York belle. Nellie McCoy as the Parisian actress certainly showed plenty of esprit and skirts and seemed to make the picture the audiences expected. George Beban was excellent as the French waiter and Robert Broderick made a good Japanese marquis. Hubert Wilkie, Frank Rushworth and Frederick Rose, as the three naval officers, had the required many stride and figure and responded nicely to the modest acting demands of their parts. Rushworth's enjoyable voice was heard often and Rose made The Song of the Pipe one of the song hits of the performance. Nellie Foilis as the Kid had several little chances and improved them all brightly. The rest of the cast included Phillip Leigh as Kogoro, the Japanese Minister, and Fletcher Norton as Percival Dunn, a fashion plate. The production called for twenty-eight musical numbers, including finales, and the music generally was good. The book will have to be further decorated with wit, and if the beer, liquor and saloon jokes belong in it, for De Angelis' part it ought to be relieved of most of them. The chorus was not only decorous, but decorative. The number of effective groups seemed hardly sufficient and further bright ideas for handling this important part of the production appeared to be in order. The attendance has been large.

Nat Goodwin and company produced *The Usurper*, a comedy in four acts by I. N. Morris, at Powers last Monday night, under the direction of George J. Appleton. The play had been tried two nights in smaller cities. While Mr. Goodwin was seen to be fitted with a part, it was evident that the play was not well suited to the best class of theatregoers who spend their money to keep the star shining. Too much melodrama, and extremely trite melodrama, at that. A young maid-servant in an English lord's great country house is betrayed, and her father kills the wrong man in seeking vengeance. The parent is sent to prison for life, escapes and appears at the mansion, ragged, pale, tortured, dying. A titled Englishman, neighbor to the Lord, is the real betrayer. A Scotland Yard sleuth traces the escaped convict to the great country house. Convict hides in a haunted tower of same. Hero Goodwin finds him there. Pistol, scuffle and choking behind curtains in corner of tower room. Convict overpowered in true melodrama style. So it goes, and such a fashionable audience as assembled at Powers looks puzzled. The critics have given the play considerable praise, yet there has been faultfinding to a noticeable extent. The story sets forth the incidents of a romantic personal invasion of England by John Maddox, an American who has made millions in mining, to win the heart and hand of Beatrice Clive, a charming English girl, who met Maddox in Dakota when she was very young and a visitor with other high born Britons on a ranch out there. Maddox hires the residence of Lord Dulverton, and brings his American typewrist. The first act, on the terrace of Dulverton house, is beautifully set, and runs on most entertainingly. The audience begins to think Mr. Goodwin has found a very good sort of play for his new season. Then the yellow streaks of melodrama, old, old, melodrama, begin to appear, and Mr. Goodwin goes into a chrome eclipse. He struggles to the front now and then, and being himself again, rouses the audience with a flash

of humor. His reception was most cordial, with many curtain calls and much encouraging applause, which seemed to say, "Never mind, old friend, try again. Better luck next time, and we shall all be around to see you." Norman Thorp, as young Lord Dulverton, showed an easy command of English, as titled Britons are supposed to use it on the stage, and being well up in his part, gave a generally excellent performance. Eddie Norwood, as the villain, Sir George Trenewy, was satisfactory in a part that made only ordinary demands upon him. Robert Quenin, the escaped convict, was played at its best by Felix Edwards, and W. H. Post was good enough as the Scotland Yard sergeant. Nell O'Brien's Timmins, the servant, was a thoroughly good and natural performance. Grace Ellington's Beatrice was pleasing for the most part, but rather too superficial, and often unconvincing in the serious scenes. May Sergeant, as Polly Maddox, the young sister of John, was bright and natural. Ethel Beale, as Margaret Quentin, the maid-servant, won high praise from the critics, and gave an exceedingly clever and realistic picture of despair, humiliation and persecution.

Hamlet brought the Shakespearean engagement at the Illinois to a brilliant close, and the latter part of the week, even all the \$3 seats were filled. Friday night the theatre could hold no more under the law, and on Friday all seats for Saturday afternoon and evening were sold. Looking back at the three elaborate Shakespearean productions, Romeo and Juliet, Much Ado, and Hamlet, makes them appear to have been skilfully aimed at the best intelligence of the theatregoing public, and, incidentally, at the fattest pocketbooks. Considering all sources of information it appears that Much Ado About Nothing was the most successful and satisfactory to the audiences. It certainly was best suited to the talents of the two stars and their company. It was the most beautifully and completely Shakespearean in its accomplishment, being less marred by the inadequacy of actors in minor parts and mistakes of the directing producer in regard to details of stage business and general manner of doing certain scenes. More people passing out after the performance expressed general satisfaction with Much Ado than with the other two. Yet, towards the close of the Hamlet week, Mr. Sothern seemed to be determined to overcome his voice and manner defects, due to his recent melodrama excesses, and this fine ambition was making his Hamlet truly great impersonation. Restraint, smoothing, deepening and quick correction of that treacherous trend of his voice to ragged guttural sounds, helped the star in many important instances to hold admiration and avoid jarring the sensibilities of a very refined and most attentive audience. It was a similar, but much finer, Hamlet than he delineated at the Garden Theatre in New York, and gave the impression that some day he will offer the best Hamlet on the American stage. As Ophelia, Miss Marlowe was Miss Marlowe with her usual admirable qualities, her appealing voice and manner, her skill and charm in acting. She was always lovely, never great. Harrison Hunter has a voice of such value to him as a Shakespearean actor that it is to be hoped he will be wise enough not to endanger it in melodrama excesses. It rings true and fine in his impersonation of the King in Hamlet, and is an impressive detail of the thoroughly strong and admirable performance he gives. His rendition of the King's last long speech was loftily conceived and virtually flawless in reading and acting. Such support 'Shakespeare is immensely satisfying. The Polonius of Mr. Crompton, and the Queen of Mary Hall were excellent enough for this unusually elevated production. Horatio was a gentleman of some parts, according to Norman Hickett. The incompetence or lack of rehearsal, in some of the smaller parts was ridiculous, and unnecessarily spoiled numerous incidents. The scenery was just fine enough not to disturb the impression that in these plays the intellect of the dramatist comes first. Sidney C. Mathe played Laertes; Pedro de Cordoba, Osrif; Frank Kingdon, Rosencranz; Robert S. Gill, Guildenstern; T. L. Coleman, priest; Edson R. Miles, Marcellus; Morgan Wallace, Bernardo; Malcolm Bradley, Francisco; Gilbert Douglas, captain; Percy Smith, Reynaldo; Rowland Buckstone, first grave digger; Frederick Kauffman, second grave digger; William Harris, ghost; Doris Mitchell, played queen.

A flock of playwrights flew into town last week and perched on railings at Powers. They included George Hazleton, I. N. Morris, and W. S. Rose, dramatic editor of *The Plaindealer*, of Cleveland. They all wish to supply Nat Goodwin with a new play, and it looks as if there was something doing.

Blaney's *For His Brother's Crime*, under the direction of Philip M. Niven, delighted large audiences at the Academy. Montgomery Irving, wielding two swords, mowed down assailants right and left, and the crowd in front shouted. Esther Rajaero's play, *A Broken Heart*, seemed to please the large matinee audience at the Bijou last Wednesday. Fritz Lieber was good as the big-hearted young miner, and Rilla Willard looked and acted the handsome bad woman effectively.

George Wotherspoon is doing the press work for Brady's Siberia. Business-manager Sam Gerson, of the Garrick, says *Fantana* will easily run on at that theatre until the holidays.

A new supply of *Mirror Date Books* is on hand at the Chicago office of THE MIRROR.

Harry Davis, newspaper specialist of the Studebaker, will return from the East this week to resume his work.

Candida seats are already being called for at the Studebaker. The Arnold Daly engagement of two weeks there will begin a week from next Monday, Oct. 24, and in the fortnight he will put on How He Lied to Her Husband and The Man of Destiny, besides Candida.

Alabama will soon be produced at the People's by Manager Fred Conrad.

The second balcony at the Grand Opera House has been reseated with plush opera chairs, and all seats in the theatre are now reserved. New smoking, check and cloak rooms have been supplied.

Fred Powers, the stage director of the Players at the Bush Temple, recalls a theatre almost entirely forgotten even by Chicagoans, in whose city it stood, the old National. It was near the intersection of Clybourn and Division streets, and housed a company that had severe experiences. Sometimes the lake gales blew snow into the rickety dressing-rooms, and after freezing and playing the company would walk home for want of carfare. Mr. Powers was "Master Powers" then, and his mother, Adelade Ober, was leading woman. George Ober was the character man and R. N. Hickman, now one of Charles Frohman's stage-managers, was second comedian. Richard Ganthorpe, author of *Message from Mars*, was first old man, and May Hosmer played the first role of her career at this old National. Grace Addison was soubrette.

George E. Warren, business-manager of McVicker's, is going on a vacation trip soon to attend a wedding which, he hastens to explain, is not his own. His trip will include Kansas City and St. Louis.

Wingfield, Rowland and Clifford's new Waukegan theatre, the Schwartz, has proven an instantaneous hit, the S. R. O. sign being out frequently. Buster Brown turned people away.

The first invasion of the advance forces of the "all star" Two Orphans arrived last week.

The attraction follows Maxine Elliott at the Illinois two weeks from to-night.

Jane Mathis, who had a child part in Ezra Kendall's *Vinegar Buyer* at the Grand last season, suddenly bloomed as an ingenue in a dramatic sketch at the Chicago Opera House and gave an excellent portrayal of a girl of eighteen. Miss Mathis goes to England soon for a long engagement in a sketch at the new Coliseum in London. Miss Mathis is a Western girl of spirit, intelligence and much charm of manner.

Babes in Toyland, at the Grand, has broken the Saturday and Sunday records there.

Mabel Montgomery, of the Players, has electrified a small audience of actors and literary folk, including critics, in New York with a performance of Hamlet. Too bad his electric light

is not allowed to shine in Chicago for those persons who pay \$3 a seat.

Leon Wachner, manager of the German theatre of Milwaukee and Chicago for nearly a quarter of a century, says the Chicago season opens fairly well this Fall for him. Mr. Wachner's company played *Sardou's Ferreal* at Powers' last night.

There are letters at this office for Robert M. O'Connor, of *A Hidden Crime* company, and for M. S. Bentham.

Friends was handsomely put on at the People's last week and thoroughly well played, though Gale Satterlee was a bit too crusty as Paden, Sr. Eugene Moore's Paden, Jr., was a fine characterization in all details, and Loudon McCormack's Hans Otto was strong and lifelike. Lillian O'Neill was sufficiently handsome as Marguerite and played the part smoothly. Jessie Pringle and Mabelle Mohr were sufficiently good in colorless roles of Miss Wolff and Miss Hartman and Ethel Davis was a bright Jennie Merryweather. Edmund Carroll's Karje was well done.

Why Smith Left Home had a good run at the Bush Temple last week, Morris McHugh coming into his own as the German count and getting shouts of laughter, though he introduced some very broad comedy. George Allison revealed unsuspected liveliness and managed to keep at least in touch with the farce spirit of the play. Mabel Montgomery made Mrs. Smith a charming creature to see and also in speech and manner. Kate Blanche's Lavinia Daily, compared to her part of a South American President's wife last week, showed she is just as much at home in Ireland as South America and is a good comedian. A specialty introduced by Emma Low Giffen and George Loane went well. Charles Balsar gave a capital performance of Walton.

Sam and Lee Shubert were in town for the opening week of *Fantana* at the Garrick.

Millard Reed is going out at the head of a Why Smith Left Home company, under the direction of John Conners, of the New American. The tour opens this week.

Fred Conrad, the resourceful manager of the People's, has just gotten out one of the most elaborate and expensive advertisements ever issued here for a theatre, a kind of illustrated souvenir containing pictures of the members of his excellent company. I understand the issue of 15,000 cost \$900.

That wealthy Chicagoan, Al. Tilson, after enjoying his fine home here all Summer and part of the Fall, will resume professional life at the Haymarket Oct. 17 in his new success, *The Black Cat*. His son, Hal Godfrey, whose *A Very Bad Boy* was a great laugh-maker, will tour this season in *The Liar*, by Edmund Day.

May Hosmer is arranging to star on the road in *Beware of Men*.

Positive information is given THE MIRROR that Mr. Frohman is paying Mr. Sothern and Miss Marlowe \$2500 a week each and has guaranteed them \$100,000 each for the season. The receipts for the three weeks in Chicago, it is said, exceeded \$50,000. The advance sale of many thousand dollars was almost wholly for the cheap seats—\$1 to \$2.

The revival of *Siberia* at McVicker's Theatre Sunday night proved a worthy production of this famous melodrama. The scenery was elaborate, new and a fine company proved fully competent. The introduction of the Kishineff massacre was a complete success. A capacity audience was present. James A. Brady and Joseph Grimer personally conducted the rehearsals. The following formed the cast: Joseph Kilgour, Elliott Dexter, Fletcher Harvey, Franklyn Roberts, Daniel Gilfether, Frank Russell, Felix Haney, W. C. White, Burt Tuckman, Randolph Bernard, Noah Beery, Harvey Parker, S. L. Frank, Frederic Robert, Sylvia Lynden, Margaret Kemble, Marian Chapman, Julia Griffith, Louise Lehman and Rose Doyle.

Jeff De Angelis blushingly confesses that he taught Katie Barry the dancing she does in *Fantana* and gallantly adds she is a very bright young woman, as well as a good comedienne. Miss Barry learned with lightning rapidity, for she rivals Ethel Johnson already.

F. Ray Comstock, who is directing the tours of The Royal Chef and The Runaways, was a visitor at the Garrick last week.

Myrtle Bigden, whose "Little Breeches" Gabe in Jim Bludso at the People's was an unusually bright performance, is one of the few members of May Hosmer's stock who are still at the People's.

OTIS L. COLBURN.

BOSTON. Nance O'Neill at the Tremont—Successful Attractions Remain—Gossip.

(Special to The Mirror.)

BOSTON, Oct. 10.

Quite a number of the leading attractions stay over this week, so that there are few changes of bill of importance to-night. At the Tremont, however, Nance O'Neill began her second season as a star under the management of John B. Schoeffel, and there was much interest to see her and her company, which is almost entirely changed from that of last season and is stronger in every way. Her chief offering comes late in the week, for, after opening with Magda and Hilda Gabler, she gives a production of Judith of Bethulia, which was written for her by Thomas Bailey Aldrich, and will take the place of the Giaconetti Judith in her repertoire.

It is very appropriate that William Bramwell should come to the Globe with Captain Barrington, for it was at this house last season that this drama by Victor Mapes was first produced by Charles Richman, and enjoyed a long run. Mr. Bramwell is seen to advantage in the three characters he assumes. The company is well balanced.

At the Castle Square there is an interesting presentation of *Soldiers of Fortune*, the Richard Harding Davis play, heretofore identified in Boston with Robert Edeson, although it had one combination hearing last season. Howell Hansel is easily equal to the Edeson character, and Lillian Kemble has a lighter vein than usual to assume. Mary Sanders is the Alice Langham and Ethelle Earle, who is becoming quite a favorite, the Madame Alvarez.

Wright Lorimer has been drawing large audiences all the week at the Majestic and there has been a general approbation of *The Shepherd King*. His impersonation of David is marked by much dramatic strength and he has given a production in which the spectacular scenes are really sumptuous. On Saturday Mr. Lorimer was ill and his role was played satisfactorily by Preston Kendall. He is threatened with pneumonia, but his physicians hope to ward it off.

Fay Templeton is the conspicuous feature of *A Little of Everything*, at the Colonial, and she makes a splendid success in everything that she does in this entertainment. Peter F. Dalley is also a prime favorite, and the revival of old time melodies in the Offenbach Review is welcome. This is the last week of the engagement.

The Girl from Kay's is also at the finish of its stay in Boston and this week is the limit for Sam Bernard, Hattie Williams and the others at the Hollies. An interesting engagement has been made for this production in securing Blanche Adams, who was one of the prime favorites throughout the run of *The Sho-Gun* in this city. She may make her appearance before the close of the present engagement, but that is not settled.

The Wizard of Oz also is in its last week at the Boston and business continues excellent to the finish. This makes ten weeks that this spec-

tacular production has held the stage of this great theatre inside twelve months and a record has been established. Andrew Mack will follow in his new play.

The Other Girl is started on the last half of its engagement at the Park and the business is so good that the orchestra has to be under the stage a part of the time.

The Volunteer Organist is an interesting offering at the Grand Opera House this week and promises to repeat the success which it made at another house last year.

Midnight in Chinatown at the Bowdoin Square brings out the full stock company at that house, and the scene in the Chinese quarter of San Francisco gives opportunities for picturesqueness of stage settings and effects. The melodrama will only run a week and will be followed by The Black Hand.

As an introductory feature of the Henry W. Savage production of *Parisal* in English at the Tremont, H. E. Krehbiel of New York will deliver an invitation lecture on the opera at that house one afternoon this week.

It had been intended to open the Columbia with The Adam-Less House, by Hugh P. McNally, dramatic critic of the *Herald*, and H. L. Hart, composer of *The Tenderfoot*, but it was impossible to get the production ready in time, and consequently the series of Weber and Fields burlesques will be put on.

A division in the dramatic criticism of the Boston Post has been made, and F. E. Goodrich will be associated with E. H. Crosby in important features of the work.

Wright Lorimer is going to vary his engagement at the Majestic. The announcement

more, might properly be said here on this phase of the World's Fair at St. Louis, but much of it has been evident to thinking men and women for some time. Some of us also discern that even the gods on high Olympus fight unavailingly against organized ignorance and purblind prejudice. Selah.

Since Thursday morning last the Chicagoans have been coming to the fair. Last Saturday night it was given out that in ninety-six hours the roads between the two cities had transported here over 60,000 persons. The history of train service in a time of peace shows no record approaching this in magnitude. The Chicagoans were welcomed like long-lost brothers, and they have behaved admirably.

Saturday the Garde Republicaine and the Grenadier bands took their leave. Wonderful music was played by both and the farewells were mingled with genuine regrets.

The next big day at the Fair is Missouri Day, Oct. 11. The biggest of military parades since Dedication Day, April 30, 1903, is promised. A grand military ball at the Missouri Building in honor of Governor A. M. Dockery and his staff will conclude the day's programme. The Olympic wrestling championship matches come off on the Stadium, beginning Thursday. J. J. O'Brien of the New York Athletic Club is referee. Saturday was Maine Day. Spruce cones were the souvenirs. New York has now on exhibition in the Horticulture Palace 1,100 plates of the finest commercial grapes, consisting of 125 different varieties. They are from the Keuka and Chautauqua district. German Day, Oct. 6, was a record-breaker in point of attendance.

At all that, the theatres are doing a business simply unprecedented in these parts. All the managers are seriously considering the extra matinee proposition. The rush for seats continues in a way to wear out the box office attaches. The new Tibetan opera, *The Forbidden Land*, went on at the Century last night. Gus Weinburg is the chief merrymaker and his part gives him opportunity for his unconscious and some of his conscious humor. Ethel Johnson, formerly of *The Tenderfoot*, and Alma Youlin, prima donna, are also well taken care of. William Cameron, who made his best local hit in the Belle of New York, had the house with him from start to finish.

Ben Hur is testing the capacity of the Olympic. Blanche Bates had the Chicago crowd with her on Saturday at the Imperial, where she completed with much profit and added fame her tenth week in *The Darling of the Gods*. Business continues at topnotch figures.

Hanlon's Superba, without which no fair season in these parts would seem quite right, is at the Grand, where the excellent stage facilities provided for the old playhouse in the days of John W. Norton and George McManus always show off at their best when trick scenery of the intricacy of a Hanlon show has to be employed. The rural visitor just dotes on Superba and the Hanlons always have something new for that doting. The piece looks slick and spans this trip and will prove another good selection for the Grand folks, who fractured all records with Williams and Walker, who closed Saturday night.

For His Brother's Crime came to Havlin's yesterday. Montgomery Irving must be credited with bringing us this latest Blaney melodrama.

After quite a season of Uncle Tom's Cabin, which in its elaboration was looked at more times than a horse, dog and cattle show, the Crawford now offers *The Wayward Son*. Neil Trowemey is credited with making the work with his write hand, and it is believed to be his best effort, although there are moments in it when his write hand knoweth not what his left hand doeth. Yet such are the exigencies of the drama in the World's Fair city that it were considered curious to regard too curiously some of the things theatrical now here.

The German theatre season of 32 Sunday night performances began at the Olympic last night, the Herren Heltemann und Weib having been very busy in the interim in gathering their "abonnenten," as the subscribers for the season are called, on Broadway, near Tony Faust's.

"Das abonnement"—that is, the subscription list—is very large this year. Two plays were presented, one, a jubilee playlet by Conrad Nies, a St. Louis author-actor, entitled *Deutsche Gaben* (German Gifts). This playlet is to be produced shortly in New York at the Irving Place Theatre in honor of German Day. Herr Eugene Rautenberg of this city wrote the score. The other offering was the Gettke-Leon farce, *The Detective*, which recently enjoyed a run of several weeks in your city. Zafenstreich, one of the recent essays of Kelcey-Shannon, under Schubert auspices, is to be played by the Germans here very soon. The new members of the company, including Christian von Stahl, the young and handsome son of German nobility, acquitted themselves with the customary German aplomb.

First, it was Hiram Wenzlaus Hayes who composed the Louisiana that played at Delmar Garden all summer. Now that the show is downtown at Music Hall we increasingly learn that John William Hall, organist at St. George's Church, must be credited with the invention.

However, the Louisiana of many men's minds is doing right smartly at Music Hall, catching all the stray dollars to be traced near Thirtieth and Olive Streets; and that, after all, as things go, is the main thing. Friday night was Illinois night and Mr. Hayes had all the members of the Illinois Press Club as his guests. The piece, true to the policy of the projectors, is undergoing constant changes, most of which are for the better.

At the Odeon Bolossy Kiralfy's spectacle, also Louisiana, still holds forth. New things are momentarily occurring in the radium dance and the skyward flight of La Touche, who reaches, in fact touches, the balcony in her scintillant career right.

Franz von Blon, leader of the Berlin Band now at the fair, is making a big hit with his marches. The band is a wonder in melodious power. He came just in time to afford us a hearing of the greatest bands of the greatest foreign nations. The English, French, Mexican, and German military bands of the best calibre all in one week are and were a great treat. In finish and beauty of work the Frenchmen had the call. Nothing was ever heard here to excel in clarity and purity of tone the *planissimo* of their brasses. New York is to hear them this week. They ought to create a veritable furor. I think confidently they will.

The latest Odeon tip is that after the Kiralfy show has had its run the house will go into the stock company class. Walter Clarke Bellows is the reputed manager of the new venture. According to reports the whole plan is a big one, with the best available talent and the production of new plays and the reproduction of the best ones of former seasons concerning the rights of which terms can be made. Such a venture, on a liberal scale, might be said to fill a long-felt want.

At the Irish Village on the Pike on Friday afternoon Manager Murphy tendered a theatre party to all the leading professionals in town. Chauncey Olcott and his company, Mrs. F. M. Bates, Ada Lewis and other notables occupied boxes, and a pleasant time resulted for the participants. Manager Murphy is a well-known theatrical man and by his thoughtfulness did much to make things very enjoyable.

J. A. NORTON.

PHILADELPHIA.

New Theatres Building—Metropolitan Successes Attract—Latest News.

(Special to *The Mirror*)

PHILADELPHIA, Oct. 10.

The new Girard Avenue Theatre, rebuilt and claimed perfectly fireproof, reopened Oct. 8, under the management of Kaufman and Miller. The house seats 1,400 people, is handsome in decorations, and with the many exits and wide aisles gives confidence to the patrons and elicited much praise from the public and entire press. It is a combination house, playing to popular prices, with splendid booking for the season. When Johnny Comes Marching Home is the attraction for this week, with the original settings and a

meritorious cast, headed by William T. Carleton, Ben F. Grinnell, A. S. Ely, Mabelle Du Four and Mary Morgan. Business deservedly large. J. H. Stoddart in the Bonnie Brier Bush follows week of Oct. 17.

Broad Street Theatre inaugurated season this evening with Viola Allen in *The Winter's Tale* for a two weeks' engagement, supported by a company worthy of special notice. Henry Jewett, Boyd Putnam, Frank Vernon, Frank Currier, James Young and Zeffie Tilbury enacted the prominent roles. All the minor characters are in excellent hands. Viola Allen, in the dual characters of Hermione and Perdita, complete a noteworthy production that appeals to our best class of theatregoers. Herbert Kelcey and Effie Shannon in *Taps* follow Oct. 24; Cecilia Loftus Nov. 7; William H. Crane Nov. 14.

The advance sale of seats that began this morning for the two weeks' run of Henrietta Crosman in *Sweet Kitty Bellairs* at the Academy of Music Oct. 17 insures a phenomenal engagement, it really being the only first-class novelty of the season to interest society and the Four Hundred.

Fritz Scheff in *The Two Roses* captured the large audience at the Chestnut Street Opera House this evening, on her opening night, and insured a big two weeks' engagement. Fritz Scheff has an immense following and in *The Two Roses* fully deserves her honors as a vocalist and actress. The supporting company includes many prominent favorites. Bertha Galland in Dorothy Vernon follows, Oct. 24, for two weeks.

William Collier in *The Dictator* is in his second and final week and is meeting with good patronage and pleases the audiences extraordinarily well. It is an entertainment that is good for a return date. A Little of Everything, with Fay Templeton and Peter Dailey, comes Oct. 17 for two weeks.

The Virginian, with Dustin Farnum, is in its second and last week at the Walnut Street Theatre and is playing to unappreciative audiences. As already stated, the patrons of this playhouse turn out for musical farces and Irish dramas; consequently, *The Virginian* was booked at the wrong house. Little Johnny Jones, with George M. Cohan, opens here Oct. 17; Blanche Walsh Oct. 31.

All of Henry W. Savage's productions carry with them a trade-mark that insures confidence and full return for your money; consequently, the County Chairman on its initial performance to-night at the Garrick Theatre received a royal welcome. The house was crowded and everybody delighted. It is a genuine hit, with prospects of a lengthy run.

At the Grand Opera House, Under Southern Skies receives the usual steadily large patronage which the management, by first class bookings, has secured, thus insuring profitable business for the entire season to deserving attractions. Mrs. Delaney of Newport, with the Elinore Sisters, Oct. 17; *Shadows of a Great City* Oct. 24.

Beauty and the Beast is in its second week at the Park Theatre, and, with the popular prices prevailing, secures excellent and well deserved patronage, and remains another week. Elsie Janis, in *The Fortune Teller*, follows.

The National Theatre presents this week one of Blaney's thrillers, *More To Be Pitted Than Scorned*, in four acts and ten scenes. It is an elaborate production, with a big, strong cast. It attracts the usual patronage. No Wedding Bells for Her Oct. 17.

Blaney's Arch Street Theatre pleases their steady patrons this week with a new melodrama, *When Women Love*, in four lively acts and the usual sensational features which keep the audiences on the anxious bench. It is a melodramatic success, and deserves it. *The Flaming Arrow* Oct. 17.

Hart's New Theatre Kensington gives a strong play, *When the Bell Tolls*, with a capable company and sensational scenic effects. Louise McCallum, Richardson Cotton, Lee Beggs, Jane Hampton, Paul Herkun, William Hunt, J. J. Swartzwood and Charles Collins, in meritorious renderings. *Her Marriage Vow* Oct. 17.

Samuel F. Nixon (Nirdlinger), after a summer sojourn in Switzerland, arrived home in this city last week greatly improved in health.

At the People's Theatre Human Hearts holds full sway. The patronage is drawn solely from the Kensington mill district. After Midnights Oct. 17.

Empire Theatre (Frankford) : The Royal White Mahatma and a variety company are in their second and final week. This house also relies on its immediate neighborhood for patronage.

The Forepaugh's Theatre Stock company is doing a genuinely profitable business. Their weekly change of noted plays, handsomely staged and a first class cast, attract public attention, and the liberal management deserves its success. Programme this week is Shannon of the Sixth. George Barbier, Caroline Franklin and Leonora Von Ottlinger are the prominent features. Francesco de Ramini Oct. 17.

Darcey and Speck's Stock company at the Standard Theatre is giving the Two Orphans at popular prices and is an attractive programme, being extensively advertised for the past two weeks by the All Star Cast, at \$2 per. The Fatal Star Oct. 17.

German Dramatic Stock company, under Carl Saake, at the Bijou Theatre, appears this week in *Our Women, and In the Forest House*. Business fair.

Dumont's Minstrels, at the Eleventh Street Opera House, have an institution that is sure of making money as the United States Mint. Programme unchanged, and delights crowds every evening and at two matinees.

Gilmores Auditorium is closed this week for several stage alterations and improvements. William J. Gilmore, the owner, has leased the theatre to the Auditorium Amusement Company, Incorporated, for a series of years, and will reopen Oct. 17, with Frank Migone as the resident manager. It will be a combination house, presenting a weekly change of farce comedy, musical and spectacular extravaganzas. The Auditorium Amusement Company consists of several theatrical men of New York and Philadelphia who, for the present, withhold their identity. I imagine Floyd Laumann, manager of the Trocadero Theatre in this city, is interested with the New York parties, who are acquiring a chain of ten theatres in the principal cities, and will run same independently of all trusts, wheels or syndicates.

Gailey Theatre (late Star) is still closed.

The Lyric Theatre, now in course of erection at Broad and Cherry streets, will not be completed until next Spring. Charles B. Dillingham will control the destiny of this new undertaking.

There is a well founded rumor that a party of New York capitalists are looking for a site here to erect a theatre as a home for independent stars and combinations.

S. FERNBERGER.

WASHINGTON.

Excellent Business at the Theatres—Numerous Comedy Offerings.

(Special to *The Mirror*)

WASHINGTON, Oct. 10.

For the first time here Raymond Hitchcock is seen to-night as Abijah Boose in the comic opera, *The Yankee Consul*, at the Columbia Theatre. The principals, strong and attractive in individual work, include Eva Davenport, Flora Zabelle, Rose Bouth, Senorita Lolita Tavana, Sally McNeil, Albert Parr, J. E. Hazzard, Joseph M. Ratcliffe, William Danforth, and the usual effective Savage chorus. Opening next Monday Lulu Glaser in *A Madcap Princess*.

The Second Fiddle introduces Louis Mann to a large attendance at the new National Theatre, where he was well received. A carefully efficient supporting company comprises Edward See, Percy Lyndall, George Gaston, Charles Dade, Virginia Kline, Dorothy Ravelle, Mary Bacon, Marie Bingham, May Grant, Gertrude Doremus, Irene Frizel, Ethel Howe and Elsie Ferguson. Robert Edeson in *Ranson's Folly* follows.

The Bonnie Brier Bush, which had its first production upon the stage of the Lafayette Square Opera House six years ago, with the veteran J. H. Stoddart, commences an engagement to-night to a full and highly appreciative audience. Reuben Fox, Irma Le Pierre, J. Palmer Collins, Louise Rutter, W. S. Gill, Adelaid Cummings, Robert C. Easton, Edith Tai,

bot, Julius McVicker and Olivette Norman make up the company. Billy B. Van in *The Errand Boy* is next week's announcement.

Little Williams, the popular little Academy of Music favorite, attracts a big attendance on her opening in the comedy drama, *Only A Shop Girl*. *The Fatal Wedding* is the underline.

The Fire Commissioners have given a clean bill to the local theatres for rigid compliance with the various demands for safety requirements.

Great expectations are being aroused in regard to Nathan Stein's forthcoming book of box office observations during his time as treasurer of the Columbia Theatre.

During Robert Edeson's engagement next week at the National Theatre in *Ranson's Folly* one night will be set apart as Army Night. The officials of the War Department and the soldiers at Fort Myer will be the especial guests.

The season of five concerts of the Washington Symphony Orchestra, under Reginald De Koven's directorship, will take place at the Lafayette Square, Nov. 18, Dec. 9, Jan. 13, Feb. 17 and March 10, the soloists being Eugene d'Albert, David Bispham, Madame de Montjou, Madame Shortwell-Piper and Madame Kirkby-Lunn.

Bernhardt Neimeyer, a talented young Washington actor, has been engaged for this season with the Pittsburgh Stock company.

Frank Kane, for many years head usher of the Academy of Music, has been promoted to the position of principal doorman.

JOHN T. WARD.

BALTIMORE.

Grace Van Studdiford, Russell Brothers, and Charlie Grapewin—May Irwin Back.

(Special to *The Mirror*)

BALTIMORE, Oct. 10.

Grace Van Studdiford is at Ford's Grand Opera House this week in *Red Feather*. Miss Van Studdiford is supported by Lucy Monroe, Cera Tracey, Edith Daniell, Myrtle Winkins, Daisy B. Fuegent, Charlotte Allen, Carrie B. Monroe, Brownie Hall, Irene Carlisle, Roy Alton, Benjamin McGahan, Louis Casavant, Byron Davis, Ernest O. Wall, B. C. Kenny, H. B. Platt and others. *The Yankee Consul* 17-22.

The play selected by the De Witt company of players for this week is *An American Citizen*. Robert Haines plays Beresford Cruger, the American citizen, and his work is particularly good. Adelaide Klein, Beatrice Carew, Miss Lockaye, Miss Goode, Miss Nash, Mr. Winter, Mr. Waldrup, Mr. Burkhardt, Mr. Griffin, Mr. Fisher, Mr. Shefield, Mr. Marshall, and Miss Bothner ably support Mr. Haines. *The Cowboy and the Lady* will follow.

The Awakening of Mr. Pipp, with Charles Grapewin in the title role, is at the New Auditorium. Girls Will Be Girls will be the next attraction.

The Female Detective is at the Holliday Street Theatre this week. It is presented by the Russell Brothers. The stars are well supported by a competent company. Next week, Rachel Goldstein.

May Irwin opens the regular season of the Academy of Music with her production of *Mrs. Black is Black*, a very laughable comedy, by George V. Hobart. She was warmly welcomed by this evening by a crowded house, after her two years' absence, and all her songs were enthusiastically encored. The support is clever. Kelcey and Shannon will follow in *Taps*.

Why Women Sin is produced in this city for the first time by the stock company at Blaney's. The underline is *Two Little Sailor Boys*.

The announcement of the opening concert by the Boston Symphony Orchestra at the Lyric on Monday evening, Nov. 1, has excited the usual interest in musical circles here. In the past five years there has been a marked and growing tendency on the part of educational institutions to engage the orchestra as a powerful ally to the department of music; and during the coming season there will be the usual ten concerts at the various universities.

Ernest Hutchens inaugurated at the Peabody Conservatory last Saturday afternoon another series of informal lecture recitals. These affairs are open to students and teachers exclusively.

HAROLD RUTLEDGE.

CINCINNATI.

A Permanent Home for German Company ? Ethel Barrymore and Other Attractions.

(Special to *The Mirror*)

CINCINNATI, Oct. 10.

Ethel Barrymore is at the Grand to-night presenting *Cousin Kate*, which she is to lay aside after this week in favor of her new play, Sunday. Her company includes Bruce McRea, Beatrice Agnew, Annie Adams, James Kearney, A. D. Wilkes and Anita Roth. Mother Goose follows for two weeks.

The Forepaugh company seems at last to have brought success to Robinson's, where successes have been few and far between in recent years. The house has been sold out long in advance for the Sunday performances, and the attendance through the week is growing. The company made a splendid impression last week in *The Cowboy and the Lady*, and this week has made a hit with its first attempt at society drama, *In The Idler*. The Pride of Jennie follows.

The Royal Lilliputians in Dreamland is this week's bill at the Walnut. Ward and Vokes follow in *A Pair of Pinks*.

Joe Welch, in the stellar role of Abraham Jacobson, in *The Peddler*, is at Heuck's repeating the success of his previous visits there.

The Lyceum has Anne Blanche in *A Little Outcast* this week. It is Miss Blanche's third visit to that playhouse in this play, and it has not yet worn out its welcome.

AT THE THEATRES

To be reviewed next week:

THE SORCERESS	New Amsterdam
THE HARVESTER	The Lyric
THE SHO-GUN	Wallack's
JOSEPH ENTANGLED	Garrick
FRENCH REPERTOIRE	American
MARIE STUART	Irving Place
HENRY E. DIXIE	Berkeley Lyceum

Broadway—Love's Lottery.

Comic opera in two acts. Libretto by Stanislaus Stange. Music by Julian Edwards. Produced Oct. 3.

Sergeant Bob Trivet Wallace Brownlow Sir Hervey Aston George L. Tallman Laure Skewington W. H. Thompson Sally Lynn Delight Barsch Barney O'Toole John Slavin Ponsonby Damocles Twiller H. W. Tredenick Jane Jones Margaret Crawford Molly Muggins Telia von Clodine Tom Poorman Lucia Nola Jack Kite John H. Duffe Bill Butler John Norell Joe Costar Lionel Robarts Lina Schumann-Heink

Madame Schumann-Heink, long favorite on the grand opera stage both abroad and here, made her local debut in comic opera at the Broadway Theatre last Monday night in Love's Lottery, a piece written and composed especially for her by Stanislaus Stange and Julian Edwards. She was greeted by an unusually large and brilliant audience, in which were many patrons of the grand opera and persons prominent in the social world. Upon her first appearance there was great demonstration and after each of the two acts she was called again and again to the footlights. The success of the star and the piece, in the esteem of the better class of theatregoers, was beyond question.

Love's Lottery is a legitimate comic opera, of a type that has been practically driven from the American stage in recent years by the combined efforts of stars, show girls and music publishers. That real comic opera is still wanted was demonstrated by the interest shown in the present production. The spectators saw a star sufficiently sure of herself to give every one of the other principals an opportunity; they were not insulted by groups of snickering females, whose gorgeous raiment is supposed to cover their complete lack of all qualifications for the stage; they were not annoyed by the silly music publisher's claque—which is a blight on art and a disgrace to the managers that permit it—and, finally, they were not compelled to listen to advertisements of whiskey, foodstuffs and soap. None of these impositions upon public good nature was found in Love's Lottery. For some quaint reason the librettist and composer, the star and the manager, F. C. Whitney, aimed to please their patrons legitimately—and they succeeded.

The libretto of the operetta is very well constructed, and, while it is not brilliant, it is decidedly entertaining. Mr. Stange had an excellent story to tell and he told it admirably. Now and again the dialogue lagged a bit, and some of the lyrics were lame; but so worklike is the libretto in its entirety that these few faults should be promptly forgiven. The music, by Julian Edwards, is delightful. It is melodious, spirited and musically, and is so far above the musical comedy trash of the day that to find music to compare with it one must recall the operettas of a score of years ago. The concerted numbers were decidedly good and the orchestration was excellent throughout.

The story of Love's Lottery concerns chiefly the wooing and winning of Lina, a buxom German laundress, by Sergeant Bob Trivet, a brawny and jovial soldier in the service of King George the Third. The action takes place in the village of Deanswold, in England, in the Summer of 1818. The scene of the first act is the courtyard of Lina's cottage. The village is in great excitement, awaiting the London coach, that will bring news of the winning number in a lottery in which nearly all the villagers have bought tickets. Secret information comes to Lina that a certain number has won the capital prize and Lina discovers that the lucky number is hers. Fearing that if she becomes an heiress she will lose her lover she exchanges tickets with him. Meanwhile, to the village has come a scampish nobleman, Sir Hervey Aston, who falls in love with Laura B. Skeffington, wife of the rich country squire, and begs her to elope with him. Lina prevails upon the tempted wife to write to Aston that she does not love him, and as no other paper is at hand the lottery ticket that Lina received from Trivet is used to bear the written message. Now comes authentic news from London and it appears that the ticket considered worthless by Lina has drawn the capital prize. She cannot explain what she has done with the ticket without betraying Laura's love affair, and she therefore declares that she has lost it. The act ends with the confusion of Lina and distress on the part of Trivet over the loss of the ticket.

The second act takes place in the gardens of the Squire's place, Deanswold Park, in the late afternoon of the same day. Laura has declared that if she were to learn that the Squire was untrue to her she would immediately elope with somebody. Sir Hervey, seeing in this threat chance to carry out his designs, promises to return the lottery ticket to Lina if she will make love to the Squire and place him in a compromising position. Not realizing the object of the scheme she undertakes it—with the result that Trivet thinks her false to him and Laura condemns her momentarily as a shameless hussy. Explanations are quickly made, however, and Laura is reunited with the Squire, the minor characters are properly paired off and Lina gets the fortune and the Sergeant.

The piece was mounted in beautiful and artistic fashion and the atmosphere of the whole performance was fresh, clean and delightful. For this much credit is due Max Freeman, who directed the stage. Mr. Edwards himself directed the orchestra, and beside his fine interpretation of the score he is to be commended for his sane attitude in the matter of responding to encores. For once a first performance was not made hideous by wearisome repetitions of the musical numbers.

Madame Schumann-Heink won the friendship of the audience at once by her whole-hearted manner and delicious comedy spirit. A more genial personality has rarely been seen on the stage. Her humor was absolutely not to be resisted. Her voice was, of course, superb, and every one of her musical numbers was deeply and genuinely enjoyed by the audience.

Wallace Brownlow was a sturdy, splendid Sergeant Trivet in appearance, his voice was equal to his physique and his acting was excellent. George L. Tallman played Sir Hervey with admirable spirit and sang well. W. H. Thompson was a handsome, manly Squire, with a good voice. John Slavin as an Irish postillion, Barney O'Toole, was a rollicking, humorous lad indeed, and he sang and danced capitally. H. W. Tredenick as Twiller was a regular Dickens' character in appearance, and he made fun legitimately.

Louise Gunning was a charming Laura in appearance, in grace of acting and vocally. Delight Barsch as Sally Lynn was pretty, pliant and pleasing and she sang admirably. The minor roles were all well played and the chorus was the best, musically, that New York has heard in light opera in several seasons.

West End—David Harum.

David Harum, with William H. Turner in the title role, began a week's engagement at the West End Theatre last night (Monday), and promises to fill out a prosperous term. Supporting Mr. Turner are James W. Ashley, W. D. Chadlin, William Robert Daly, C. H. Carlton, Walter Pratt Lewis, William Henderson, Harry Levian, Jack Howard, Harry Crandall, Jr., Sam-

uel Russell, Marguerite Urquhart, Effie Germon and Mary B. Henderson.

Irving Place—His Little Princess.

Comedy in three acts by Gebhardt Schaetzler-Parsini. Produced Oct. 6.

Baron Hans von Brenken	Otto Ottbert
Margarete	Margarete Russ
Count Udo von Roedern	Heinrich Marlow
Leititia	Elizabeth Ariangs
Baroness Fifi von Wallersbronn	Ida Frey
Fred von Ranken	Bruno Schoenfeld
Baron Ernst von Holleben	Gustav v. Seyffertitz
Fritz Kleinke	Fritz Kleinke
Gertude	Marie Riedhardt
Bellmann	Jacques Horwitz
Lenchen	Georgine Neuendorff
Jochen	Jacques Lurian
Kaethe	Marie v. Wezem
A servant	Stephen Martnets

The first play of the season at the Irving Place Theatre was given last Thursday night. During the summer the interior of the house had been handsomely redecorated. The walls are hung with deep red tapestry and the predominating colors in the decorations are ivory and gold.

A very large audience enjoyed hugely Gebhardt Schaetzler-Parsini's three-act comedy, His Little Princess. It is an unpretentious play, with a slender plot, relying principally for its humorous effects on the blunt speech and unconventional behavior in society of a farmer-baron. As might be expected, there are the usual comedy peasants and, thrown in for full measure, there is a caricature of a poet, who spouts impromptu lines with a kerosene light as motif. A truly pretty bit in the first act is the baron's description of the country in summer and winter.

The story of the play is that of Baron Hans von Brenken, a country squire, and his young wife, Margarete, his little Princess, as he calls her. The Baron is a rough diamond, whose chief interests in life, next to his wife, are his prize cattle and blue ribbon pigs. To the pair comes Count von Roedern, bearing the news of a large legacy left to Margarete on condition that she and her husband live with her aunt Leititia in her castle in a city nearby. The Baron is unwilling to go, but he finally yields to the pleadings of his wife, who, a town bred girl, looks forward with horror to a winter in the country. At the castle Hans finds himself completely out of place. The ordinary social conventions are absolutely maddening to him. He finally rebels and at a function given by Aunt Leititia airs his views at some length, much to the displeasure of the aristocratic guests. Even his wife is angry with him. She calls him a yokel. This is the last straw. He tells her that he is going back to the country, that he will not take her with him and that he will receive her only if she come to him alone and as poor as one of his servants. Of course, she comes back as he wishes and the two are reconciled.

The chief interest of the evening lay in the first appearance of several new members of the company. Margarete Russ of the Lessing Theatre in Berlin took the part of Margarete. She is a mere slip of a girl, with a sympathetic personality. She acted charmingly, with a grace and delicacy strongly contrasting with the rough Baron Hans of Otto Ottbert. Herr Ottbert was thoroughly at home in his role, which made no very strong demand on the resources of his art. Aunt von Roedern was capably played by Heinrich Marlow of the Court Theatre in Hanover. The two other newcomers in the company, Bruno Schoenfeld and Fritz Kleinke, handled simple roles satisfactorily. Gustav von Seyffertitz was the poet, Ernst von Holleben, and, as is usually the case with him, extracted the last ounce of humor from the part. Georgine Neuendorff was a side-splitting Lenchen.

New Star—After Midnight.

Melodrama in four acts by Lawrence Marsten and Finley Fauley. Produced Oct. 3.

James Livingston	Jack Webster
Robert Livingston	W. F. Canfield
Garrett Livingston	Joseph Redman
Silas Morris	Paul Scott
Isadore Lavinsky	Frederick Murray
Jacamino	George W. Price
Gerald Livingston	Master Gregory Kelly
Gatemore Roberts	H. W. Style
Cora	Mabel Garrison
Dora	Adelaide Boultelle
Nora	Edna Toler
Felicite	Gertrude Harrington
Madame Javeau	Ella Beldini
Heliotrope Smithers	Ella Davis
Margaret Livingston	Minna Ferry
	Emily Sherwood
	Ellen Boyer

After Midnight, a melodrama that has been on the road for some time, made its first appearance in New York last week at the New Star. It was well staged and the company was adequately supplied.

The play bristles with sensational incidents and is a "thriller" of a most pronounced type. It details the efforts of a band of crooks to kidnap two children, the little son and the grown-up daughter of Garrett Livingston, an invalid millionaire. The leader in the plot is their uncle, Robert Livingston, and his accomplices are Bill Tobin, Jacamino, an Italian desperado, and Madame Javeau, of evil reputation. The abductors succeed in getting possession of their victims, the boy being secreted in a school for crooks run by Jacamino, and the girl consigned to a notorious resort in the Tenderloin. The plotters haven't things all their own way, of course, for close on their heels follow their pursuers—Isadore Lavinsky, a Hebrew detective; Heliotrope Smithers, and James Livingston forming the rescuing party. It is nip and tuck between these opposing groups, and many exciting clashes occur, but at last the villains are mastered and meet their deserved fate. The first act shows the Livingston's country home and also their city abode. In the second act the Grand Central Station in New York is shown. Act III disclosed the "school for crooks," and later a view of the houses in the East Side—quite an elaborate scenic effect. The play ends in the alleged "Geisha," a Tenderloin resort, presented in Act IV.

On the cast, Jack Webster was noticeable for the clean, forceful way in which he played the role of James Livingston. Paul Scott as Silas Morris gave his role many realistic touches. Joseph Redman doubled capably as Garrett Livingston and Jacamino. Ella Beldini was conventional as Madame Javeau, and Minna Ferry was satisfactory in a well defined impersonation as Margaret Livingston. Ellen Boyer as Emily Sherwood did full justice to her pathetic role. W. F. Canfield was successful in the part of Robert Livingston and made a most convincing scoundrel. The Bill Tobin of Frederick Murray was excellent. George W. Whitman attempted to present the humorous role of Isadore Lavinsky, a Hebrew detective, with a phonograph. He worked hard, and Eloise Davis supported him in a similar effort as Heliotrope Smithers. A rustic maiden. This week, A Prisoner of War.

New Yorkville Theatre—Sweet Kitty Bellairs.

The Yorkville Theatre, which has been built by the Bimberg Brothers, and will be managed by them, is remarkable chiefly for its location. It invades a new field in the East Side residential part of town. The nearest theatre is a mile to the north.

The house was dedicated Oct. 3 by Henrietta Crosmans in Sweet Kitty Bellairs. A most enthusiastic audience filled the house and crowded the streets, for Yorkville has longed for a local house. The exterior is Colonial and the interior is white, gold and pale blue. The seats and carpets are red. Above the stage are copies of Sir Joshua's portrait of Mrs. Siddons between Tragedy and Comedy and of two illustrations of Shakespeare's Tempest and Romeo and Juliet, by Boydell. On the boxes are medallions in the best Bimberg button style of Jefferson, Salvini, Maude Adams, Bernhardt, Wagner, Liszt, Patti and Jenny Lind. Fireproof materials are used throughout. The balconies are built on the cantilever system, giving an unobstructed view of the stage. The seating capacity is 1,372, 550 of these being orchestra seats. The executive staff

is: Manager, M. R. Bimberg; business manager, B. K. Bimberg; acting manager, A. Appleton; stage manager, B. Burke; treasurer, J. K. Bimberg; conductor of orchestra, R. Becker.

After Miss Crosmans' engagement the house will be devoted to high class vaudeville at 25 cents to \$1 prices, until the management can secure the kind of productions their excellent location would seem to demand. Having been begun only a few months ago, the house was finished in a hurry, and looks it. It would not be fair to judge by the present barnlike appearance. In time the too narrow and hard seats may soften and courteous attendants be secured.

Third Avenue—Down by the Sea.

Phil Hunt is presenting the comedy-drama Down by the Sea at the Third Avenue. The play is in its fourth season and is well produced with a strong and well balanced company. The settings are particularly noteworthy, the old church, the lighthouse and other sea scenes being picturesque and striking. Mortimer Martin makes a pleasing character out of the young parson. Fanny Curtis plays Blanche with feeling and discretion. James Levering is her rascally father and does some excellent acting. Charles H. Sanders, with a fine make-up, is an old fisherman to the life. George A. Holt is forceful as the villain. Bertha Harris makes a sweet picture as Agnes. Lillian La Verde and William P. Burt furnish fun and specialties as a soubrette and a Jew. Hugh H. Harris, Andrew Blake, Paul Simpson, William Morely, and George Cubitt fill out the company, which is bound to draw well. Next week A Trip to Africa, with a big company of colored performers.

Proctor's Fifty-eighth Street—Vaudeville.

Vaudeville took the place of drama at Proctor's Fifty-eighth Street Theatre last week and attracted large audiences. Spadoni led the bill with his marvelous exhibition of strength and gained much applause. Smith and Campbell, Hall and Fuller, O'Brien and Havel, Delmore and Lee, Frederick Brothers and Burns, Loney Haskell and Bruce and Daigneau were well received. This week The Crisis, with Nanette Comstock, is the attraction.

Metropolis—Sky Farm.

Sky Farm drew well at the Metropolis Theatre last week, being well presented by a company including Leslie Stowe, Edward H. Alken, S. F. Cairns, Fred Anderson, Ebbert Halsey, Leonard Ide, Frank W. Bratt, Edward L. Barrett, Howard C. Smith, Alice Neal, Olive G. Skinner, Anna Little, Mai Wells and Helen Douglas. Dealers in White Women is the bill this week.

At Other Playhouses.

MANHATTAN.—Mrs. Fiske and the Manhattan company are in the second month of solid success with Becky Sharp.

DALY'S.—The Clingales will succeed The School Girl here on Oct. 24, when the latter will go to the Herald Square.

HUDSON.—Ethel Barrymore's coming to this theatre in Sunday has been postponed to Nov. 15. Letty will fill in the time until Nov. 13.

KNICKERBOCKER.—Romeo and Juliet will be the opening performance of the Sothen-Marlowe combination at the Knickerbocker Theatre, Oct. 17.

The notable changes and new offerings for the week are given at the head of this department.

WORLD TO TOUR THE WORLD.

John W. World writes from Cape Town, South Africa, that he has made arrangements to tour the world with Sandow's company, and will join the strong man in Bangkok. Mr. World and his partner, Mindell Kingston, were topliners in the bill at Cape Town and made many friends during their eight weeks' stay. Mr. World advises managers and performers against the idea of a tour of South Africa as a money making scheme. He says there are only two cities that are worth while, Johannesburg and Cape Town, and they are both supplied with theatres for which the artists are booked for safe engagements by the Messrs. Hyman. Mr. World mentions the names of three big companies that had disastrous tours over there during the past few seasons. Just before leaving Cape Town Mr. World met Lizzie B. Raymond, the Dunham Family, and Les Frascati, all of whom were on the bill with him at the Orpheum in San Francisco four years ago. Texas Jack's Wild West was in Cape Town at the time Mr. World's letter was written, and the natives turned out in large numbers to see the show. The United States warships Brooklyn and Atlanta were in port at Cape Town for several days, and the officers and men were treated royally.

COMPANIES OPENING.

May Irwin and her company, in the new comedy by George V. Hobart, entitled Mrs. Black Is Back, opened their season at Waterbury, Conn., on Monday, Sept. 28, presenting the play for the first time. Miss Irwin, who is her own manager, has in her support Al S. Lipman, Ed. Atchison Ely, John G. Sparks, Nick Long, Arthur Sanders, Charles Lane, Roland Carter, Johnny Johnson, Charles Church, George A. Nichols, Al Johns, William Sutton, William Price, Jane Burby, May Donohue, Frances Gordon, Vira Rial, Beatrice Grenville, Madeline Anderton, Lillie Lawton, Gertrude Taylor, Evelyn Wade, Kate Gotthold and Dorothy Banes. James K. Hackett's new novel-born play, The Crossing, will open in Washington on Nov. 28, coming to the Lyric Theatre one week later.

Ethel Barrymore will produce her new play, Sunday, in Rochester Oct. 20.

Maud Hollins, who retired from the stage three years ago, returned in a revival of Dolly Varden at Trenton, N. J., Oct. 5.

Creston Clarke will open his season in Monseur Beauchare at Albany, N. Y., on Election Day. Agnes Ardeck has been engaged for the part of Lady Mary.

ENGAGEMENTS.

Master Richard Cubitt was specially engaged by Phil Hunt to play the child's part in Down by the Sea at the Third Avenue Theatre this week. Although only seven years and three months old, it is now seven years since the little fellow made his first appearance on the stage, at the Bowdoin Square Theatre, Boston, in Augustus Pitou's drama, The Power of the Press.

Max Freeman, for the Lew Fields Stock company.

George S. Christie, for leading juvenile with James Neil's company. His first part will be The Imp in When We Were Twenty-one, opening at the Seattle Theatre.

Francis Victor, for the Clara Matheus company.

Damon Lyon, by Wright Lorimer, to play Shamah in The Shepherd King.

Josephine Florence Shepherd, for Maud Granger's role in The Girl from Kays.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The first service of the season under the auspices of the New York Chapter will be held next Sunday evening, Oct. 16, at 8 o'clock, at the Church of the Holy Communion, Sixth avenue and Twentieth street. The sermon will be preached by the rector, the Rev. Dr. Henry Mottet, and all members and others interested are cordially invited. The regular reception will be held at the rectory adjoining the church on Thursday afternoon, Oct. 20, from 3 to 5 o'clock. All members are cordially invited. Guests are admitted on ticket, which may be procured at the headquarters of the Alliance.

At the meeting of the Board of Directors of the New York Chapter last Wednesday afternoon the following were unanimously elected to membership: Louise Allen Collier, Camille G. Prescott, Frances Aymar Mathews, Henry Tyrrell, the Rev. I. C. Fortin, Mrs. Hubert Woehring, Pian, Lion Margrave, Mrs. Edward P. Campbell, Bert Buckman, Charles C. Partridge, M. D., Mrs. George Bell, James McCartney, Mrs. Henry R. Danvers, Lyman Pratt, Mrs. Paula Woehring, the Rev. Welles M. Partridge, Fred Santley, Mrs. Caroline C. Leach, J. T. Fitzsimmons, Mr. and Mrs. Joseph A. Banks, Joe Santley and Frank Maples.

Quite a large gathering was present at last Thursday's tea, when Madame Cottrely was the hostess. A few of these were Emma Moffett Tyng, Irene Timmons, Mrs. Edwin F. Thorne, Pearl Ford, Constance Hamblin, Jessie Kendrick, the Rev. Dr. Rushton, Irene Langford, Frank Maples, Henry F. Fabacher, Irene Ackerman, Walter B. Woodall, and Mrs. Fay. Paula Woehring sang "At Parting" and "From the Depths." Irene Langford gave "Star of My Life;" Eugene Shakespeare recited "Old Pickett's Nell," and Harriet Davis read a French poem by Francois Coppey. At next Thursday's gathering "Aunt Louisa" Eldridge will be the hostess.

At the service held by the Boston Chapter on Oct. 2 Bishop Johnston, of Western Texas, was the preacher. Among other things the Bishop said: "I have not entered a theatre for forty years, not because I do not approve of them, but because my work has not given me an opportunity. What are the congregations we address weekly to the audiences that nightly crowd the theatres? The influence of the actor and actress over human beings is greater than that of the minister in molding character. The people of the stage can, by insisting upon clean and wholesome plays, do a great work. If you fill the people you address with the teachings of God you have a profession that is little short of the ministry, because of its sacredness." There was a large attendance.

The Brooklyn Chapter held a service in the Bijou Theatre, Brooklyn, last Sunday afternoon which, despite the inclement weather, was a great success. The Rev. Dr. Darlington presided. The meeting was held as a welcome home from Europe of the National Secretary, and addresses were made by Mrs. Spooner, President of the Chapter; Charles T. Catlin, on behalf of the New York Chapter; Rabbi Wintner, the Rev. Dr. J. T. Lacey, Major Gardner and B. F. Johnston, local secretary. Mr. Bentley, in answering the addresses of welcome, thanked the speakers, traced the history and progress of the Alliance, and dwelt especially upon its international features in connection with his personal efforts in behalf of the Actors' Church Union of Great Britain and Ireland. Music was furnished by the theatre orchestra under the direction of Roy N. Hair, and the vested choir of the Church of the Redeemer. A social meeting followed at which several persons applied for membership in the Chapter.

The Columbus (Ohio) Chapter, A. C. A., held its first reception at Trinity House last Friday afternoon. The Rev. Julius W. Atwood, president of the chapter, and Kate Jepson received the guests, among whom were many members of the Ben Hur company, members of the Empire Theatre Stock company and several young women of the city served at the tables. Louise Marcell and Ann Stuart presided at the tea tables, which were tastily decorated. Members of the Ben Hur company sang and recited, and among the hundred present were: James Kelbourne, Helen Wright, Mr. and Mrs. Webster, Alice Fay Potter, Claude Kimball, Dr. T. C. Carr, the Rev. J. Hewitt, Leo Race, F. Tibbles, W. G. Benham, Josephine Marie Knoll, Mrs. K. H. Koenig, James Lakes, E. Ehlers, R. E. Cleary, A. Hoburn, T. Gifford and the Misses Westcott, Lord and Scott. The affair was voted a great success and the local press gave extended notices of the event.

The Chicago Chapter is arranging a big public meeting in some theatre on or near the first anniversary of the organization of the chapter. It will take place some time in November and the Rev. Walter E. Bentley has been invited to be the principal speaker.

During his stay in town the national secretary has become the evening preacher at the Church of the Archangel, One Hundred and Fourteenth Street and St. Nicholas avenue, where Mr. Bentley will be pleased to greet his friends.

The play contest is progressing favorably. Manuscripts are being received by the National Secretary every day, accompanied by the membership fee. For this any number of plays may be sent in, but it is desired that the author shall use a *nom de plume* on his or her MSS., so that the contest shall be thoroughly impartial and fair to all. Name and address can be given separately. The only other condition is that the play shall be strictly first-class, one that the Alliance can endorse to its great army of chaplains, of whom there are over eleven hundred of all churches scattered throughout the United States and Canada.

An excellent article on the Alliance appeared in the *Arena* in last month's issue, and was entitled "Church and Stage After Five Years." Its author is the Rev. Dr. George Wolfe Shinn, Honorary Vice-President of the Alliance and recently President of the Boston Chapter. We commend it to all, especially those who are desirous of learning exactly what the Alliance is doing and what it stands for in behalf of both the Church and the Stage.

BIRD CENTER PICTURES.

The pictures in Bird Center are interesting. The exterior scene of the first act shows the outside of the mansion of the society leader of the Illinois town and a glimpse of the town and country beyond a roadway bordered by a low stone fence. The second act shows the interior of J. Milton Brown's photograph studio, with the slanting skylight back and the moon shining in. An intersection of Bird Center streets is shown in Act III, and a garden and picnic grove in the last act. The time is July. The story is triple: the ambition of the town banker and pinch-penny to wed the social leader, who dotes on the old soldier and town marshal; the return of a Confederate officer's sword, intrusted to a Northern captain (Fry) by the wounded Southerner at Gettysburg, with the request that it be restored to his family, and the search and discovery of a sunken river steamer that went down in 1860 with a valuable cargo of brandy. Endeavoring to disgrace the old soldier, Captain Fry, the banker discharges his daughter from his bank after she has paid out wo \$500 bills, instead of one, by mistake to the banker, Hornbeck, himself. This bill happens to be a counterfeit and issued for the clever ending and surprise of the third act. The return of the sword to the mysterious stranger, who proved to be the wounded Southerner of war time, forms the most thrilling incident, and Captain Fry's new drive well, which pierces the cast of the sunken steamer and gives up brandy, furnishes the comedy climax. Before three of the eminently respectable women of Bird Center are aware of it, they are typy. The audience sees the inebria-

tion coming on as the women sit outdoors at a table drinking what they think is water, and the situation produces great laughter. The propriety of it has been questioned by the critics, but the way the scene is worked up by the dramatist and the actors avoids offense. It is a scene, however, that requires the most careful, judicious treatment, with all tendency to broadness suppressed.

AT THE LEAGUE.

An instructive programme was provided for the monthly literary meeting of the Professional Woman's League last week by Mrs. Harry Leighton. A French song was sung by Mary Hawes in pleasing style. Rev. Charles T. Catlin, president of the Actors' Church Alliance, contributed a reading that was roundly applauded. "The Moorish Prayer" was delightfully sung by Homer Moore. Mrs. Leighton then introduced Richard Purdy, who gave his well known lecture on Julius Caesar. He described very tersely how the Shakespeare characters of Caesar and Brutus differ from historical facts. "The Caesar of the play was a coward, a tyrant and a fool. The Caesar of real life was noble, strong and courageous." The same misstatements of the Richard III were to be found in the play book, etc. He read a number of Caesar's, Brutus' and Mark Antony's speeches with good elocution. The closing numbers were a dialect reading by Addie Jennings Horner, and solo by Edith Hirchmann.

BALL PLAYERS AT THE THEATRE.

The New York National Baseball Club, winners of the pennant, attended the Majestic Theatre last Tuesday night, with a number of the old "Giants" of 1888 and a host of friends, and were presented with a souvenir bat by the management of the Isle of Spice and the management of the theatre.

OBITUARY.

H. F. Yunker, the father of Frank Yunker, the theatrical agent and business manager, died at Randolph, Wis., on Sept. 22, of stomach trouble; aged sixty-seven years.

Mrs. John White, the mother of Irving White, of The Fatal Wedding company, died in Boston on Oct. 3.

MATTERS OF FACT.

Harris Lumberg, manager of Charles A. Loder in A Funny Side of Life, wants a comedy musical act of two men, one of whom will work in black face. Other people are also wanted. His route will be found elsewhere.

A call for a special meeting of the Co-Operative Mutual Theatrical Protective Association has been issued for next Thursday evening at Elks' Hall, Majestic Theatre Building, to which every agent doing business in New York is invited. Important matters will be under discussion.

An attraction for matinee and night performances is wanted at Kaler's Grand, Mahanoy City, Pa., by Manager J. J. Quirk.

"E. A. H." care this office, is an experienced scenic artist seeking an engagement.

Old Jed Prouty, for many years one of the most popular down East plays on the road, is now offered to stock companies by Alice Kausler, 1432 Broadway.

The Rodgers Opera House, Sour Lake, Texas, is now open for the season and first-class one-nighters are wanted. The town has a population of 3,000.

E. J. Bergner is the new manager at the Music Hall, Clinton, N. J., and he has open time which can be secured through the One-Night Stand Booking Exchange, 1451 Broadway, New York.

"Musical Comedy," care of this office, will sell half interest in two productions, completely equipped, to a hustling manager seeking a good proposition.

A hair stick for thickening eyebrows, making moustaches and covering bald spots is made by Professor Lang, Babylon, N. Y., who will send sample sticks for 10 cents.

With a drawing population of 20,000 and thriving industries, Monaca, Pa., should prove a good agricultural town. Its theatre, which has just been built, will open Dec. 1. A. N. Shuster, manager, will give good guarantee or percentage to high-class attractions.

The Sign of the Cross and other high grade attractions have played to S. R. O. business at Grand Opera House, Madison, Ind. Good time is open for attractions of similar calibre. Graham and Schelk manage the house.

Teresa A. Dale has resigned from the Human Hearts company.

T. H. Winnert has secured from Mrs. Chonfrau the original prompt manuscript of The Octo-roon, as presented by the late F. S. Chonfrau at the Boston Museum. He is the sole agent of this play and bit the Arkansas Traveler.

Everett Everett's has been secured to appear as Aschen Arden on Oct. 26 and 27 for a Brooklyn charity. Managers and others desirous of seeing his work with view of engaging can secure seats by addressing him at his residence, 158 Noble Street, Brooklyn.

Professor Wilson's pupils have increased in number to such large proportions that it has been obliged to seek more spacious quarters, to which he removed recently.

William H. Barwick and Marcelle Crete were highly praised by the press of Rochester for their work as the leading heavy roles in Channing Pollock's A Game of Hearts, which successfully opened its season in that city Oct. 3.

W. E. Flack retired from the James B. Mackie company Oct. 1.

Selwyn and Company are offering for the use of stock companies this season the society play. The Husband, which was successfully played by Robert Mantell at the Park Theatre, Philadelphia, several seasons ago. They have also secured all the rest of Esby Williams' plays for stock.

Frank E. Morse writes that A Trip to Egypt, C. Herbert Kerr's new musical farce comedy, is remarkable.

F. M. Clement, after an absence of several years, has again taken the management of his house, the Clement Theatre, Sherbrooke, P. Q. Contracts made with the former manager must be approved by Mr. Clement to become valid. He will protect all dates and wants to hear from good attractions.

The "Carmelian" paints, powders and creams, which are of established reputation, are being offered at reduced prices by the manufacturers, the Carmelian Company, 11 North Ninth Street, Philadelphia, to further increase their already large patronage. Make-up boxes, fully equipped with all necessities, are one of their specialties.

With a drawing population of 60,000, Oak Park, one of Chicago's largest suburbs, has proven a good paying town. The Warrington Theatre, complete and up-to-date and managed by Frank H. June, has early open time.

Capacite business at 10, 20 and 30 has been recorded recently at the Sherman Opera House at Newark, N. J., where Manager N. C. Sherman wants a good repertoire company for the week of Nov. 7. The house seats about 900.

D. E. Benn has severed his connection as manager of The Spirit of '76 company, and is open to offers as advance or back with a good organization. He may be addressed care of this office.

Fritz Adams is reported to have won success as a member of the Charity Nurse company.

A play which is now in its third year and has been seen in a few one-night stages is offered for lease to responsible parties in restricted territory. The piece has good printing. J. E. Stearns, King Theatre, Omaha, Neb., will furnish particulars.

November and December time is open to high grade attractions at the Academy of Music, Cumberland, Md. Meritorious companies will find this town a profitable stand.

The Camera Company, Box 102, Denver, Colo., claim that they can save professionals 400 per cent. in furnishing instant prints made from the negative of the daylight picture.

H. A. D'Arey, playwright, who is now under contract with Hurtig and Seaman, has placed all of his plays in the hands of Richard Edwards, of the Samuel French Publishing House. The Face Upon the Floor is among the manuscripts.

SAID TO THE MIRROR.

T. H. WINNETT: "I see in the MIRROR of Sept. 28, under the heading of 'Matters of Fact,' that the Sites Stock company, under the management of H. S. Gilbert, has had a successful tour in Pennsylvania and is about to go south through Virginia, West Virginia, and North Carolina. Now, as another matter of fact, I wish to notify all managers in those territories that this company is a droning Arden's Eagle's Nest, for which I am sole agent, and I wish to ask them not to book this band of pirates."

THEATRICAL ROSTER.

Fourth Installment.
DRAMATIC.

CAPTAIN RACKET.—D. M. Waite, agent; J. H. Winder, musical director; Harry E. Willard, Arling Alcine, T. C. Johnson, Irene Tegener, Madge Erin, Daisy Ward.

EMERSON, MARY.—Samuel Lewis, proprietor and manager; Albert L. Cole, business-manager; W. A. Rickard, carpenter; James Hathaway, carpenter. Samuel Lewis, Louis Von Wiethoff, Theodore Parker, John Warner, E. H. Birch, William Weston, A. H. Lynch, James Hathaway, John Hart, Lindsay Norris, Mary Emerson, Gertrude Doherty, Margaret Noel, Mabel Whiting, Elizabeth Flynn.

FAUST.—Frank E. Dow, business-manager; Joseph Gray, representing; H. B. Koeng, carpenter; D. E. Grinnell, master of properties; Porter J. White, Frederic J. Wilson, Walter Sherwin, Robert Wigton, Julian Rosier, Edwin Parker, Oliver Hannas, Ernest McLean, J. K. Karsh, Olga Verne, Mary Davis, Eddie Turner, Estelle Eckner, Jean Morrison.

FLOOD TIDE.—A. E. Nash, manager; George H. Hamilton, business-manager; Harry Dull, stage-manager; Hiram D. Cornell, carpenter; William M. Wolfe, properties; Alfred Ernest, electrician. Burr Cartwright, Richard Sherman, Herbert Bethany, Ed Chrissie, Harry Dull, William M. Wolfe, Morris Parker, Thomas Kelly, Francis Fay, Edmund Soules, Helen Leslie, Maude Clark Shaw, Martha Hansford, Dora Mitchell.

GALLAND, BERTHA.—J. Fred Zinner, manager; Orrin Johnson, Frank Losee, Carl Anthony, Fred W. Peters, Edward Racey, L. T. McDonald, Edward S. Grant, L. N. Thorne, Elwood Hopkins, Harry Mack, Helen Tracy, Helen Bell, Virginia Fairbanks, Bertha Galland.

PALS.—Hal Davis, manager; John B. McKenzie, business-manager; James J. Corbett, Hal Davis, John B. McKenzie, Oliver Martaret, William F. Peacock, Fred G. Heron, John Edward Trevor, William Quirk, Tommy Dare, Charles Marryott, George Fooks, Charles Cayten, Byron Allan, Tom Corbett, William Todd, A. D. Robinson, Inez Macsuley, Florence Hamilton, Madeline Garcia, Patsy Holcomb, Emma Hayner, Alice Macauley.

THE ONLY WAY.—J. C. McG. Rees, manager; Ike Bull, business-manager; John P. Mack, advance; Henry Keogh, stage carpenter; Adolph Moser, property man; Julia Neilson, wardrobe mistress. Staged under the personal direction of Edmund D. Lyons, Goldminn Patton, St. George Dade, Henry Keogh, Claude Gouraud, John Burnett, Adolph Moser, Kate Holland, Robson Dalton, Forbes Curtis, Frank Hatton, Fred Milton, Harry Edmund, Frank Morton, Harry Martin, John C. Grace, William Brent, Gladys Gilmore, Louise Francis Curtis, Louise Gilmore.

UNDER TWO FLAGS.—Harry C. Long, acting manager; Frank L. Woodward, business-manager; Robert L. Burgess, stage-manager; Reginald Barker, assistant stage-manager; Charles Burgess, electrical director; Fred Hahn, electrician; Otto Wright, carpenter; Robert Metcalfe, properties; Mrs. Hahn, wardrobe mistress; Walter Marshall, H. Guy Woodward, Robert Burgess, Olive Cromwell, Reginald Barker, James Stone, Charles Bearsford, Mark Fenton, George Easton, Frank Hatton, James Allen, Walter Paultier, John Davies, Clem Wright, George McVean, Ellen Strong, Charles Lewis, Joseph Lothian, Helen Hauer, Netta Douglas, Eva Lang.

WHITTLESEY, WHITE.—Belasco, Mayer and Company, proprietors; E. D. Price, general manager; Everett L. Sackett, acting manager; Arthur Lotto, advance agent; Harry Spear, stage-manager; Harry D. Byers, Luke Conner, White Whittlesey, Harry Liewell, Earle Williams, William Hedges, Harry Spear, H. Von Meter, Richard Carr, Reinold Moran, Alfa Perry, Eugene Thais Lawton, Hallie White, Virginia Brissac, Constance Drake. Opens Oct. 23, Los Angeles, Cal.

COMEDY.

AT THE RACES.—Lyman Brothers, managers; Louis McCarthy, musical director; W. Van Brocklin, electrician; O. J. Pleitz, representative; Nellie Howard, Patti Rosa, Ethel Van Brocklin, Frances Swartz, Eleanor Wiesen, Edith Campbell, Marguerite Milham.

GILLETTE, WILLIAM.—Management of Philip Hamlin, Franklin Underwood, Walter Cosgrave, Valentine Prentiss, Arling Alcine, Andrew Barr, Frederick Holland, Harry L. Austin, Helen Maurice, Esther Prince, Anna Buck, Jean Murray, Florence Evans. Season opens at Elgin, Ill., Nov. 9.

QUINCY ADAMS SAWYER (Eastern).—Puritan Company, proprietors; C. B. Brooks, acting manager; Walter Adams, business-manager; James Allen, stage-manager; Charles Morganstan, stage carpenter; John Donnett, master of properties; John Daley, electrician. Julian Noah, John F. Beck, James A. Harrison, Floyd R. Briggs, Frank E. Walsh, Charles Morrell, Jess Adams, Cecile Anderson, Rose St. Mayne, Violet B. Vernon, Abbie M. Woodward, Kate Powers, Rose M. Wood.

THE TWO JOHNS.—C. G. Allen, manager; Ben F. Wolcott, business-manager; Edward Begley, stage-manager; Frank Hodges, musical director; Dan Harrington, properties; Edward Begley, Albert H. Harrington, Earle Williams, James K. Ryan, Herman Schulman, Charles Keefe, Belle Dolan, Nan Hawkins, Cassie Clifford, Dora Hale.

REPERTOIRE COMPANIES.

DAVIDSON STOCK.—A. E. Davidson, proprietor and manager; John A. Clark, business-manager; John H. Nicholson, stage-manager; Will Gardner, musical director. William Sheffield, John H. Nicholson, J. J. Sheridan, Harry Bewley, Will Finch, James B. Carson, Harry B. Kerr, Harold Morton, Violet Bally, Jessie Cross, Donna B. Sol, Mabel Eston, Edith Morton, James Keefe, Belle Dolan, Nan Hawkins, Cassie Clifford, Dora Hale.

MURRAY COMEDY.—J. Rus Smith and Wilson R. Todd, proprietors; J. Rus Smith, manager; Sam Carter, advance agent; Fred Ellsworth, musical director; Wilson R. Todd, Dorothy Smith, Greslie Canada, Richard C. Maddox, Fred E. Ellsworth, Warren Carterlin, Fred P. Bartlett, Ray Andrews, Harry S. Le Compte, Sam Carlton, William Roselle, John B. Bally, Hal Morris, Nettie Andrews, Maude Champeno, Bertha Hart, Myrtle Roselle, J. Rus Smith. Tour began at Lexington, Ky., Sept. 5.

NELSON, HAROLD.—C. P. Walker, manager; Robert B. Price, business-manager; Charles Mott, advance agent; F.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Georgia Gardner and Joseph Maddern, Stanley and Wilson, Marlowe, Plunkett and company, Brooks Brothers and company in a new act called Biff, Baff, Buff, James F. McDonald, Newell and Niblo, Daniel Harrington, Harry B. Lester, Three Kimball Brothers, Clifford and Hall, the Stanfords, Jerome and Fulton, Bert Lennon, William Kinkaid, and the vitagraph.

Keith's Union Square.

Fadette's Women's Orchestra, Le Roy and Clayton, Ward and Curran, Lew Sully, John Ford and Mayme Gehrne, Cliff Gordon, Poulton and Dooley, Helen Reiner, Mile. Chester and dog, Lavine and Leonard, E. J. Rice, Mooney and Holbein, Allen J. Shaw, biograph.

Proctor's 125th Street.

A Gentleman of France, with William Ingalls, Theodore Hamilton, George Friend, Beatrice Morgan, Marlon Berg and others in the cast. Ohio: Bush-Devere Trio, Nina Collins, George E. Austin, Hubert De Veau and the motion pictures.

Proctor's Fifth Avenue.

The Altar of Friendship, with a cast headed by Edwin Arden, Isabelle Evesson, Lilla Vane and Wallace Erskine. Vaudeville, by George Wilson, Waldorf and Mendez, Berry and Berry, Mildred Hanson, the Kingston Girls, Preston, the Vanderkoors, and moving pictures.

Proctor's Twenty-third Street.

Odette Tyler and company, Gustave Kerker's Very Much Grand Opera company, Riccobono's horses, Marvelous Webbs, Amy Stone and company, Carson and Willard, Russell and Buckley, George Holden, Caroline Richings, Harper, Desmond and Bailey, Waller and Magill, Maxsmith Duo, Daly and Devere, and motion pictures.

Yorkville.

This house, which opened last week with Henrietta Crozman in Sweet Kitty Bellairs, will hereafter be devoted to vaudeville. The bill for the inaugural week includes the Four Mortons, Will M. Creasy and Blanche Dayne, James J. Morton, Sherman and De Forrest, Empire City Quartette, Four Bard Brothers, Regueux's ponies, John Zimmer, Marion Garson, and the vitagraph. Sunday concerts will be given.

Hammerstein's Victoria.

"She," Eight Vassar Girls, Clayton White and Marie Stuart, Rice and Prevost, Genaro and Bailey, Henri Roche's ponies and dogs, Five Juggling Mowatts, Rossoff Midgets, McDonald and Hill, Brandow and Wiley, and the vitagraph.

Hurtig and Seamon's.

Six Musical Cuttys, Maxwell and Simpson, Isabella Urquhart and company, Edward F. Reynard, Wormwood's dogs and monkeys, McPhee and Hill, Brandow and Wiley, and the vitagraph.

Circle.

Herrmann the Great, Dan McAvo and his Fifth Avenue Girls, Ryan and Richfield, Cole and Johnson, Warren and Blanchard, Edwin Latell, Harding and Ah Sid, Mile. Olive and the vitagraph.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Henry V. Donnelly made his vaudeville debut last week in a sketch called Strangled on Sunday, written by George Henry Trader, who, with Amy Lesser, assisted Mr. Donnelly. The scene is laid in a flat occupied by a French tenor and his wife. Mr. Donnelly appeared in the ridiculous character of an Irishman disguised as a servant girl, having assumed the disguise and taken the position in order to be near the object of his devotion, who works in the next flat. The tenor is jealous of his wife, who owns a parrot which the tenor decides to strangle. The servant imagines that it is the wife who is being strangled, but when she appears safe and sound all three join in a song and dance, which winds up the piece. While the three players worked very hard the fact must be recorded that the act was a disappointment. It seems strange, with such a combination of talent, that a better vehicle could not have been provided. Herrmann the Great made his New York debut in vaudeville in an act of magic and illusion that contained all of the best tricks with which Mr. Herrmann has been identified. The stage setting is beautiful, and nothing has been left undone to make the act big in every way. Mr. Herrmann worked with his accustomed ease and grace and scored a most decided success. He presented an illusion in which he was assisted by Marie Herrmann, that was very cleverly arranged. It is a disappearing act and was accomplished with very little "hocus-pocus" and puzzled the audience greatly. Herrmann's sleight-of-hand tricks are well done, and taken all in all his act is one of the best of its kind ever seen in vaudeville. The laughing honors were carried off with the greatest ease by Louis Simon and Grace Gardner, assisted by John E. Ince, Jr., and Mattie Aubrey, in The New Coachman. The sketch has been improved greatly since last season, and it is now one long succession of hearty laughs. Hill and Silvany, with their startling bicycle tricks; Smith and Campbell, very neatly dressed and with some new gags; Kelly and Reno, in a very funny knockabout act with some excellent tumbling; the Saville Sisters, with stereopticon dances; the De Muths, Waldorf and Mendez, Alma Reynolds Davis, soprano; George E. Austin, Preston, Gardner, West and Sunshine, and the pictures rounded out the programme.

KEITH'S UNION SQUARE.—Jessie Millward repeated her delightful performance of The Queen's Messenger, which was reviewed in this column when it was done at Proctor's some weeks ago. She was ably assisted by Francis Carlyle, T. W. Eckert and Emma Berg presented for the first time here a new act called The Land of Two Moons. It opens with a scene in one, in which Mr. Eckert, dressed as a chauffeur, sings a love song. The drop is raised, showing a fairylife scene in the mythical Land of Two Moons. It would appear that Mr. Eckert is the chauffeur of an airship and has reached the strange country in this way. He meets a fair inhabitant of the Moon-land and they have a little conversation in which the wishing column is mentioned. Mr. Eckert wishes for his piano, and it appears. He then gives his familiar but always pleasing specialty, which brought him many encores. Miss Berg sang a solo that showed her voice to perfection, and she and Mr. Berg finished with a duet in one. The scenery used in the act is very pretty and Miss Berg's costume is most elaborate. Charles Kenna sang some new parades and kept the house well entertained during his entire specialty. Raymond Findlay and Lottie Burke scored the laughing hit of the bill with their eccentric comedy act. They understand what the patrons of vaudeville really want, and they give it to them in liberal doses. Yorke and

Adams won laughs with their new parades and jokes, and Zeno, Carl and Zeno were applauded for their thrilling acrobatic work. Willy Zimmerman, Burton's dogs, Marion Lamont, soprano; Brandow and Wiley, Van Fossen and Macauley, Louis Flalowski, Naomi Ethardo, the Holdsworths, and the biograph were the other members.

HURTIG AND SEAMON'S.—Edmund Day, the author-actor, presented a new one-act play called The Sheriff, written and staged by himself. Mr. Day has taken his own measure very carefully and has fitted himself with a part that allows him every opportunity to do his very best work. The scene is laid in a little space in front of a way station on the Santa Fe Railroad. The station agent and lunch counter manager is a girl, and she is in love with a chap named "Bud" Lane, who has just lost his position as express agent and has absconded with \$3,000. He comes to the station and is hidden by the girl, who, however, knows nothing of his guilt. The sheriff, in the person of Mr. Day, enters, looking for "Bud." He does not make his mission known for a time, and takes advantage of an opportunity to propose to the girl, who refuses him as gently as she can. The two men meet, and as "Bud" has not spent any of the money he has stolen, and promises to be good thereafter, the Sheriff lets him go and lends him \$1,000 so that he and the girl may have a chance to start in life. It may be seen from this that the Sheriff is the personification of self-sacrifice and generosity, and the audience naturally feels sympathy for him as he watches the train pull out and utters one of the best lines that has ever been used to bring down a curtain effectively. Mr. Day played his part naturally and with the sure touch of the born comedian. He was satisfactorily supported by Patrice Winston and Robert Watson. A special setting, painted by Joseph Physic, was very effective. Other acts, well and favorably known, were the Eight Vassar Girls, Canfield and Carlton, the Exposition Four, Swan and Bamford and the Jack Theo Trio. Nanon Jacques, a newcomer, wore a lovely dress and made a rather pleasing impression. Adamini and Taylor have improved their act 50 per cent. by Mr. Adamini's discarding of his absurd make-up. He now wears a neat costume and makes no attempt at comedy, for which relief much thanks.

HAMMERSTEIN'S VICTORIA.—The really clever monologists in vaudeville can be counted on the fingers of one hand. That James J. Morton is one of them was amply proven here last week when he cleverly silly string of nonsensical walmisities convulsed even an extremely "dopey" Friday afternoon crowd. Morton is inimitable and it would be well if there were more like him. The Carter De Haven Sextette also hit the fancy of the house with their bright and cheerful act, which is being constantly improved. Enigmarella returned to the scene of its first triumph and again mystified the spectators completely. Mr. Ireland, the inventor and demonstrator of this enigma, presented it with his accustomed skill. The Three Donals in a fine ring act and the clever acrobatic Sisters Gasch scored handsomely. Cole and Johnson are getting so polite that their act has become quite tame. They should put more glinger into their work. Haines and Vloden are also getting a trifle careless and many of their ancient jests failed to hit the mark. Toledo and Price deserve mention for an excellent gymnastic turn. Riccobono's horses, Les Molasses, clever dancers, and the vitagraphic views were the other numbers.

CIRCLE.—Henri French, the European juggler, who has not been seen here recently, presented his unique juggling act. His trick of skating about the stage on unicycles and juggling at the same time, is uncommonly effective. Papinta introduced a new dance in addition to the ones with which she has been identified and scored heavily. Monroe, Mack and Lawrence won many laughs in The Two Senators, and Raymond and Caverly were more than successful with their jokes and dancing. Janet Melville and Eve Stetson created a great commotion among the women when they appeared, gorgeously gowned in the latest creations from Miss Melville's own establishment. A regular buzz of pleased comment went around the house at every performance, and the women made mental notes of the latest styles from Paris, as shown by these artists, who, however, do not need to depend upon their dresses to make a hit. Sydney Deane and company have improved Christmas Eve on Blackwell's Island by eliminating some dialogue that was objectionable, and their singing made a pronounced hit. Howard's dogs and ponies, new songs by Irene Franklin, acrobatic work by Polk and Tressk and the moving pictures completed the bill.

PASTOR'S.—Roberts, Hayes and Roberts in The Infant were the headliners and scored an emphatic hit, as they always do. No less successful were Mr. and Mrs. Allison in Minnie from Minnesota, in which Mrs. Allison gives her extremely clever impersonation of a Swedish girl. The Four Huntings were immensely funny in A Night in a Fool-House. Josie Kline and Phil Gotthold scored a big hit in A Medical Discovery. LaVine and Brother were very amusing in a comedy juggling act that contained many novel and original tricks. Their finish, with its auto explosion, brought down the house. Dave Nowlin, the mimic and vocal comedian, made his first appearance at Pastor's and established himself firmly in favor. He will always be sure of a warm welcome here in the future, as his act went splendidly. Colby and Way pleased exceedingly with their ventriloquism and dancing. Williams and Melburn, Demonto and Belle, Ed B. and Rolla White, Cassmore and Florence, Barto and Lafferty, Jack Irwin, and the vitagraph were also in the bill.

PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET.—Captain Letterblair, with William Ingersoll in the title role, pleased the patrons immensely. Mr. Ingersoll gave a very clever performance and was ably assisted by Beatrice Morgan, H. D. Hawley, Frank Sheridan, William Herbert, Riley Chamberlain, Julian Reed, Matilde Deshon, Bessie Barriscale and David Henderson. The olio included Scott Brothers, Ziska and King, Neesen and Neesen, Ethel Robinson and the pictures.

PROCTOR'S FIFTH AVENUE.—Very large audiences applauded the work of the members of the stock company in A Gentleman of France. Especially good work was done by Edwin Arden in the leading role, and he was ably supported by Isabelle Evesson, John Westley, Wallace Erskine, Harry Leighton, Gertrude Berkley, Marion Berg and others. The olio embraced Carson and Willard in their clever Dutch act, Bush-Devere Trio, Jean Edwards, Harper, Desmond and Bailey, Marion Kendall and Amy Thompson, Joe Belmont, Clement and Swain, and the motion pictures.

The Burlesque Houses.

DEWEY.—The Bowery Burlesques made their first New York bow this season and attracted large audiences. The burlesques, Two Hot Nights and The Gay Modiste offered good opportunities for the display of the talents of Lizzie Freigh, Ben Jansen, Taylor Trio, Watson and Barrett, Belle Veola, and the Davenport Brothers. This week, Moonlight Maids.

GOTHAM.—The Gay Masquerades entertained the people of Harlem very nicely. Count No Account and A Trip to Coney Island are the burlesques, in which the various clever performers in the company had full scope. This week Reilly and Wood's company.

MINER'S EIGHTH AVENUE.—Reilly and Wood's Big Show sustained its reputation last week. This week World Beaters.

MINER'S BOWERY.—Miner's American Burlesques were quite at home at this house last week and drew large audiences. This week I'mperial.

LONDON.—The Parisian Widows furnished our burlesque and vaudeville to the entire satisfaction of the patrons. This week Blue Ribbon Girls.

TOM BROWNE IN PARIS.

Tom Browne, the whistler, whose letters from Europe in THE MIRROR several years ago were most interesting, is once again among the crowned heads. He writes from Paris as follows:

I opened here on Sept. 1 for a month at the Olympia. This theatre is still under the management of the Brothers Isola. Negotiations had been pending with Thomas Barrasford, but fell through. The Isolas are also directors of the Folies Bergere. The music hall season is now in full blast, and as the weather is still very pleasant most of the Summer places, like the Folies Marigny, Ambassadeurs and Jardin de Paris, remain open. The Moulin Rouge remained open all Summer, doing a good business. This place has been vastly improved in the quality of entertainment and patronage within a couple of years and now ranks as one of the best halls.

Ida Fuller and Edith Helena are features at the Folies Marigny, or Marigny Theatre, as it is now called. On the bill at the Olympia are Cleo de Merode, who is the feature of the ballet Phryne, and Walther and Kraemer, who created a sensation with their bicycle and horse race. This is their European debut. The Agon family of jugglers are one of the good items. Their act is practically the same, but the characters are changed, the quartette consisting of a swell young woman and dude, the comic waiter and a bellboy. Marcel and his monkey are one of the laughing hits. The Four Nightons are appreciated thoroughly. John Tiller's troupe of sixteen English girls do the Phantom Guards, made famous by Barney Fagan at the Empire, London. Gallando, the clay modeler, makes his Parisian debut and pleases. The Borellis, well known in America, contribute their excellent entertainment. I am using my bartender skit, Cafe American, and my "French-Irish" accent sounds like the real thing (don't laugh). I have a fine place on the bill, and my whistling and imitations seem to please, as in the days of yore. One of the big features is the shooting act of Colonel Borderey. His crowning feat here is the disrobing of a handsome woman in evening dress by shooting. He fires at a white ball on the hat and releases the fastenings. The same method is pursued with opera cloak and gown until the lady stands revealed à la Charnon.

The Folies Bergere opened Sept. 3, with a big bill, which embraces T. Nelson Downe, who has added several new tricks, including a big illusion, which will enhance his value. Stuart, the male Patti, is duplicating his former successes, and Tom Hearn, "the lazy juggler," contributes his laughable melange to entire satisfaction. The ballet, in a Doll-Store, occupies the best place on the programme and is full of bright color, pretty dances and handsome costumes. The sensational act, Looping the Gap, on a motor car, makes every one gasp, but the young woman who takes the ride seems to enjoy it. All the acts at Olympia and Folies Bergere are booked through H. B. Marienelli. Mr. Marienelli was formerly a noted contortionist. I was at the Alhambra (Barrasford's Paris theatre), a house as large as the New York Academy of Music, with a capacity of over 4000. A straight vaudeville bill is given this month, and includes such well-known acts as Tschernoff's ponies and dogs, Jacques Inaudi, Imro Fox (whose turn pleased immensely), O'Gust, the clown mimic; Showlone, the finger whistler; the Musical Jees, and Heloise Titcomb, a handsome American singer, who came over to London with the Belle of New York some years ago. She has magnificent costumes and makes a splendid appearance, singing in French and English.

The Scallop and Eldorado concert halls will open soon, as will nearly all the prominent theatres. I open at the Empire, London, on Oct. 3, for an indefinite stay, which is rather flattering, considering that I played there June and July. THE MIRROR is to be congratulated upon its London offices and representative, Stuart Conover. Mr. Conover possesses the happy faculty of making friends among the profession, which is duly appreciated by those who are many miles from Broadway. I met my old friend, H. Chance Newton, several times this Summer, and find him still the same genial, good fellow that I've known the past dozen years. Very best wishes to all professional friends. Yours whiskingly,

WEBER'S MUSIC HALL INSPECTED.

Invited guests to the number of several hundred crowded into Weber's Music Hall on Tuesday evening last and viewed with admiration the many improvements made in the cosy little theatre since last season. The lobby has been entirely rebuilt and now looks most attractive. The interior has been entirely done over in white and gold, relieved by a background of deep rich red. New chairs that are comfortable even for a fat man to sit in, have replaced the narrow ones of years gone by, and taken all in all, the house has a spic and span look that is most inviting. During the evening the seats and boxes were sold at auction, and the very tidy sum of \$8,048 was realized. The first box sold for \$375 to J. A. Drake, and W. J. Buttling, the well-known Brooklyn Elk, was awarded the first choice of seats at \$80 each. No box sold for less than \$100. The house will open on Monday evening, Oct. 17, with Higgledy-Piggledy, a musical melange by Edgar Smith and Maurice Levy. The cast will include Anna Held, Marie Dressler, Almee Angeles, Bonnie Maginn, Charles A. Bigelow, Aubrey Boucicault, Harry Morris, Frank Mayne, Sam Marion, Franz Ebert and Joe Weber. The scenes are laid in Paris and Switzerland.

AMERICANS IN AUSTRALIA.

S. W. Combs, general manager of the American Travesty Stars, a company organized to tour the world, presenting several of the Weber and Fields burlesques, writes from Sydney, Australia, under date of Aug. 27, that the Sydney public has received the Americans with open arms. Fiddle-Dee-Dee was played for month and then Hoity Toity was put on, when the rush for the box-office became so strong that Mr. Combs and his partner, Harry James, had to call in the police to restrain the crowd in their mad scramble for seats. The company was scheduled to open in Melbourne on Oct. 8, at the Opera House. Mr. Combs is naturally most enthusiastic about Australia and its people, and evidently has good reason for his opinion of them.

MCGARVIE'S SPEECH TO "AD" MEN.

H. F. McGarvie, who occupies the responsible position of manager of Special Exploitation of the World's Fair at St. Louis, and who has had a wide and varied experience as an advertiser of huge enterprises, delivered an address before the members of the International Advertising Association at Festival Hall on the Fair grounds on Oct. 4, in which he made many happy hits. During the course of his remarks, Mr. McGarvie stated that advertising is of very ancient origin, and that the first illuminated sign appeared on the wall at Belshazzar's feast. He handed out several good "tips," which were rapturously applauded by those present, and was given an ovation when he brought his brilliant and witty speech to a happy close.

A "NEW" STAGE TRICK.

Fred Wright, Jr., introduced a "new" bit of business in The School Girl last week, concerning which a great fuss has been made in the dailies. The "stunt" consisted of a paper-mache figure, attached to a basket in such a way that it makes it appear as though the performer was being carried on the back of a man. It seems that the bit of business was put in rather hurriedly, as it was rumored that some one else might "steal" it. As a matter of fact the figure belongs to the French grotesque, Torcat, who introduced it in his act in New York at least four years ago. Torcat has been doing the trick in vaudeville for many years, and has done it in New York dozens of times.

TROBA.



Photo by Charles & Russell, Belfast, Ireland.

Above is a picture of Troba, the well-known Continental juggler and equilibrist, who is at present making a success in the British Isles. He balances cannonballs, shells and guns with dexterity, winding up his most interesting act with an extremely difficult feat of balancing on his chin a sentry box with the sentinel inside while holding two huge projectiles in his hands. Troba possesses marvelous strength, which does not interfere with his agility and grace. He has recently finished a month's most successful engagement at the Oxford, London, and is now on the Barrasford tour. Through H. H. Felber, Keith's energetic representative, he has been secured for the Keith houses, opening in New York on January 16. His act is expected to create a sensation.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON.—At the Royal Albert Hall on Saturday night the Kilties Band made their first evening debut before an audience of about 5,000. The Kilties lived up to the reputation they have already gained in America and won favor at once. The Clan Johnston Troupe gave some home dances with great effect, and J. Coates Lockhart sang. Last Tuesday, by royal command, they journeyed to Balmoral Castle and appeared before the King and royal family. His Majesty honored W. F. Robinson, the leader, by decorating him with the Victorian Order, and stated that he had never enjoyed a band more. The King's endorsement is sure to be a valuable promoter of success for their coming tour. Max Darewski, the boy composer, will make his London debut at the Albert Hall to-day and will conduct the Kilties Band through his own compositions, including a new march which has been dedicated to this smart organization. Darewski is not yet nine years of age, a rather remarkable undertaking for such a youngster.

The Alhambra is still doing a flourishing business, as the programme which George Scott arranges is established as good beyond dispute. The attraction which is drawing all London is the new ballet, The Entente Cordiale. It is extraordinary, since the King's diplomatic visit to France, the strong feeling which exists now between the two countries, and it is ably depicted in one scene of the advertisement, where the French nation is portrayed as a coquettish and charming belle and the British as a naval officer of gallant bearing. The whole ballet impresses one more than ever with its continental daintiness, and the applause it receives is a worthy tribute to its charm. All the Year Round has been curtailed, though it still finds favor, serving as an introduction to an excellent bill. The three Bogans as the Crazy Bakers are Risley performers of no mean ability. Joe Bogan, the head of the troupe, is a cousin of Sam Bernard and is exceptionally clever. The whole troupe are most capable.

VAUDEVILLE.

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RETURN TO VAUDEVILLE

Messrs. KLAW & ERLANGER, having consented to release me from my contract with "THE ROGERS BROS. IN PARIS," I am enabled to accept Mr. WM MORRIS'S offer to return to vaudeville and will begin my season OCT. 17, 1904.

"THE AMERICAN HUMORIST"

FRED NIBLO

(A Monologue Success of two continents.)

Address as per route in "Mirror."

Vaudeville tour under direction of

WM. MORRIS, 43 W. 28th St., N. Y.

AT LIBERTY after NOV. 5th. The Originators of "The Bowery Boy and Tough Girl" in Vaudeville,

ED. LAWRENCE AND NINA HARRINGTON

will close on the above date a 3 Seasons' Engagement playing Principal Characters with JOE WELCH in "THE PEDDLER," Management Sullivan, Harris & Woods, and **WILL RETURN TO VAUDEVILLE WITH A NEW ACT.**

OFFERS invited for Comedy, Dramatic or Vaudeville. Address as per Route, care of JOE WELCH'S "The Peddler" Co. Oct. 9th, Week, HEUCK'S THEATRE, Cincinnati, O. Oct. 17th, Week, BIJOU THEATRE, Pittsburg, Pa. Permanent Address, 329 East 20th St., New York City.

WM. MORRIS, Agent.

BIG HIT IN ENGLAND!
HUME, ROSS and LEWIS
Oct 10—Empire, Edinburgh.
Oct 17—Empire, Glasgow.
Oct 24—Empire, Sheffield.
35 Weeks' Solid Booking.
Address our Agents, CADLE BROS., 105-106 Strand, London, England.

HAPPY FANNY FIELDS
The American Dutch Girl.
Opened with Big Success at the Tivoli and Oxford, London. Tivoli and Oxford, Sept. 26-Oct. 31. Address WARNER & CO., 20 Wellington St., Strand, London, Eng., or MIRROR office.

W.C.FIELDS
TOURING THE WORLD.

Folies Bergere, Paris, 2 months, beginning October 10.

Doherty Sisters
A RECOGNIZED SUCCESS.
The Oxford, London. Nov. 1-15, Orpheum, Budapest. Nov. 16-30, Tichy, Prague.
Address H. B. MARINELLI, 134 Long Acre, W. C., London, Eng., or MIRROR office.

J. A. Murphy AND Willard
Have you seen "SLAP STICK," No. 2.
"Have a Doughnut?"

JOE MYRA BUSTER KEATON
At present a feature on Keith Circuit.
A kid with a Duster
He made a great Bluster
A dusting a Bust in the Hall.
And when it was Dust,
The Bust was Bustled,
And the Bust now is Dust; that is all.
AL. CARLTON,
A Stringtown Yap.

BERT HOWARD and LEONA BLAND

OUR ROUTE:
Oct. 10, Grand Opera House, Memphis; Oct. 17, Hopkins' Theatre, Louisville; Oct. 24, Keith's Theatre, Cleveland; Oct. 31, Circle Theatre, New York; Nov. 7, Orpheum, Brooklyn; Nov. 14, Auditorium, New York; Nov. 21, Keith's, Pittsburg; Nov. 28, Chase's, Washington; Dec. 5, Keith's, Philadelphia; Dec. 12, Keith's, New York; Dec. 19, Keith's, Providence; Dec. 26, Keith's, Boston.
MORE TO COME.
"The Stage Manager." "A Strange Boy."

Charles Kenna
Presenting his original one-man sketch,
THE FAKIR.

Oct. 17, 24, 31, open. Resume Keith Circuit at Providence, Nov. 7. Address Clarendon Hotel, N. Y.

THE MASTER OF MERRIMENT
CHARLES ERNEST, LL.D.
(Leading Laugh Distributor.)

What they say in Providence:—"Charles M. Ernest, the well-known blackface comedian, appeared with a budget of entirely new material which is about the best offered by any monologue comedian in a long time. Mr. Ernest has an intelligent and winsome personality which wins him immediate favor, and his stories and parodies were big applause winners"—*Providence News*, Oct. 4th.
Keith Circuit—Boston, Oct. 10; Portland, Oct. 17; Salem, Oct. 21; Phila., Oct. 21; Pittsburg, Nov. 7. Hyde & Behman, Nov. 14.

James F. Macdonald
Vaudeville's Artistic Vocalist and Raconteur.
Time all filed to June, 1905.
Address Per Route



PHIL. W. PETERS NETTIE
WITH
JOHNNY AND EMMA RAY,
Direction of E. D. STAIR.

GEORGE EVANS
"THE HONEY BOY."
Per address, White Rata, St. James Building. For time,
WM. MORRIS, ROBERT GRAU, and all good agents.

SKETCHES.
CHESTER BARRON

An excellent 20 minute playlet for sale.
Mrs. H. C. DeMille, 139-141 W. 44th St. (Hudson Theatre), N.Y.

NETTIE BLACK.



Photo by Otto Sarony Co., New York.

"Something new in vaudeville is offered by Miss Nettie Black, and an excellent company, in her first appearance on the vaudeville stage. Incidentally, the novelty is a one-act melodrama called 'Destiny.' It is a thriller. In the story Madam Thorne assists an old woman in the attempted degradation of her own abandoned daughter, but, according to her time, saves the girl by killing the villain. Miss Black plays Madam Thorne with a fire and dash and an artistic finish worthy of her reputation. She runs the gamut of almost every sensation and takes her audience with her. One does not quite understand why, with the memory of her own child before her, she can still attempt to druze the beautiful girl in innocence. In her comedy, however, she's a great drama, and it all comes out in the wash. Unlike many vaudeville headliners, Miss Black has splendid support. Miss Butterfield looks and acts the charming, innocent young victim to perfection, and Theodore Freibus is in turn the polished villain and the beast ferocious, as the situations demand."—PRESS-KNICKERBOCKER AND ALBANY MORNING EXPRESS, Oct. 4, 1904. *

for their voices, though harmonious, sounded flat for dozen members of the stronger sex. George Robey, whom I always appreciate, has a new song as "The Roman Gladiator," which does not come up to his standard, and this is the first time that I notice an introduction into his comedy which conflicts with that of Tom E. Murray, the American humorist over here. The particular part I refer to is the repetition of good sentences in a ludicrously indignant manner, and such a naturally clever comedian as Robey need not avail himself of an unoriginal humor to insure his success. Mudge and Morton are still on the bill and are entertaining most excellently. Harry Tate, Fanny Wentworth and Millie Lindon, with her charming personality, go toward forming a first-class programme.

The Hippodrome has an interesting new turn in Paul Conchus, whose act stands out from the ordinary with an elegant setting of an army camp, with himself as a smart German officer and his assistant as a comical orderly. Conchus juggles with shrapnel and Krupp shells with the utmost ease and he has an excellent personality which greatly aids him toward success. The comedy by his assistant was a rarity in its amusing ingenuity and pleased the audience immensely. This is an act which should be appreciated highly from its perfect finish alone, and would be a valuable addition to any bill. Bard and O'Brien, are appearing at this house, and though the wire was slack, the work was not, and the act went down very nicely. The Miles Stavordale Quintette, with their banjo and harp playing and most refined personalities, pleased me immensely. Wille Brothers, three in number, are head and hand balancers, besides performing on the long bamboo in equilibristic feats. They are one of the best turns in this line. Carl Hertz, who is booked solid for the next three years at \$100 a week—according to his own statement in a recent interview—is still the illusionist attraction. The audience seemed mystified and so did I—at his statement. Max Wilson Troupe are a clever set of gymnasts, who work in an original apparatus to general satisfaction. Charles Bawn, with his burlesque lions, whose act I described when at the Tivoli, is one of the laughing hits of the bill. Siberia is still freezing the audience into enthusiasm and Mr. Trussell's courtesy has a similarly pleasing effect upon his many patrons.

The Prince of Plisken closed last night, and the company sails for America on the *Etruria*. Eva Westcott and Camille Clifford are, I understand, remaining behind.

Paulton and Doleys, the trick bicyclists, sailed last Wednesday and open at Keith's, New York, Oct. 10.

Ella Shields, known as the "Southern Nightingale," will shortly appear in England on the Macnaghten tour.

Ambertus and Bertram, and La Belle Atalanta, who sailed from New York last Saturday, are billed to appear at the Palais d'Eté, Brussels, Oct. 7.

Earle and Earle, the banjoists, are sailing for New York, where they are to appear on the Keith circuit.

Sailing for South Africa to-day on the *Kenilworth Castle*, are Seeley and West, Du Cane Trio, Helen Charles, The Kings, and Billy Gould; and arriving from that port are the Brothers Rhoda, and Madeline May.

REVONOC.

SEARCHING FOR A SONG.

When Milton Nobles was preparing to produce his latest sketch, The Days of '49, he was most anxious to introduce the chorus of the old song that bears the same title as the play. The air of the song is quaint and beautiful, and as it had never been published, Mr. Nobles had a hard time getting hold of it. When he went to California in 1869 as a boy, the song was being sung by every banjo-player on the coast. It was written by John Woodward, a Forty-niner. Mr. Nobles met several Californians who had a faint recollection of the air, but not one of them could carry it through to the end. While on a visit to the Actors' Fund Home, Mr. Nobles met the old-time banjoist, Dick Parker. He picked out the air from memory on his banjo, and Sidney Cowell, who is also a guest at the Home, and a cultivated musician, wrote down the notes as Parker played them. Charley Rhodes and Lew Rattler were the men who made the song famous from 1865 to 1875. Rhodes is dead and Woodward, the author, is buried in the Actors' Fund

VAUDEVILLE.

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I. NELSON DOWNS

The Celebrated King of Kolins.
Introducing a New Show in addition to his Inimitable Coin Specialty. Four Original and Inexplicable Tricks and Illusions and one Great International Mystery—a person suspended in a Hammock from a Table, the Person, Hammock and Table Vanish Instantaneously without the use of Cabinets, Glass, Mirrors, Trap in Stage, Back Curtains, or any covering whatever. New principle. Fully protected. Any infringements will be prosecuted.

Touring Africa, India, China, Japan and the Philippines

With the EUGEN SANDOW SHOW

JOHN W. WORLD AND KINGSTON MINDELL

The Singing and Dancing Comedian.

The Dancing Soubrette with the Grand Opera Voice.

JOHN HENNINGS, LEWIS AND HENNINGS IN A CONDENSED MUSICAL COMEDY.

WM. MORRIS, or 120 W. Rich St., Columbus, Ohio.

Plot in Evergreens Cemetery. When Mr. Nobles was in San Francisco two years ago, he met Rattler, who is a scholarly man, on the door at the Alcazar, and had delightful chat with him about the old days.

WILLIAMS' ESTATE \$675,000.

William H. Walker, known as Harry Williams, the theatrical manager of Pittsburgh, who died last week, left an estate of about \$675,000. His will was filed for probate in the Orphans' Court on Oct. 4. The widow is given all the property, including a large amount of life insurance, to use during her life. At her death it is to be divided among the four children. Two sisters of the deceased, who live in Baltimore, were left \$10,000 each.

VAUDEVILLE IN BROOKLYN.

May Robson made her Brooklyn vaudeville debut at the Olympia last week in her character sketch Coming. It was reviewed but lately in *The Mirror*, when at Proctor's Theatre. Dan McAvoy and his Fifth Avenue Girls were a big laughing hit. McAvoy should work alone and with a better comedy makeup and he would score a greater success; the girls have nothing to do that would warrant their being with him. Helen Bertram pleased exceedingly in some well rendered songs. William Cullen and Pleasantayne repeated their usual artistic hits in their latest sketch. The New Depot, Mr. Cressey's characters are exceptional from the view point of art, and places him among the best character actors of the day. Rice and Prevost caused an uproar in their funny acrobatic work. This is their last week, and vaudeville will feel their loss keenly. Ed. Latell, in his usual happy mood, made everybody feel the effects of good health and laughter. His material is good, but there is a certain amount of contagious humor in his work that makes him a universal favorite. Martin and Maximilian, in a laughing exposé of magic, more than made themselves a welcome item in a strong bill. Their material is well put together and gives great scope for good comedy. James H. Cullen, although early on the bill, won new laurels in his original songs, and Alburtus and Miller scored in their original songs. Frank Kunkle and company, Sydney Deane and company, Melville and Stetson, Raymond and Caverly, and Howard's Dogs and Ponies.

Good burlesque and a capital vaudeville olio comprise the offering at Watson's this week. Vaudeville is also at its height at Keeney's Fulton Street.

The Six Musical Cutties were the feature of Hyde and Keene's last week, and the girls were well cast that for neatness and high-class music would be hard to excel. Their individual and concerted musical numbers were delightful, but it was the charming manner in which they sang Teasing that caught the fancy of their audience. The Four Otto's presented a new edition of their sketch with a chorus of eight behind it. The ensemble numbers were all good and the imitation and burlesque bits were well received. The plot of the sketch was well worked out, and the girls were even more tangled up than ever, and helped along the fun wonderfully. It can be credited with a big laughing hit. Mr. and Mrs. Mark Murphy have improved where improvement seemed impossible, and their little sketch is now one of the best laughing hits we have in vaudeville. Mrs. Murphy's capital songs, and Mr. Murphy's monologue are the most pleasing bits in the show.

The ensemble last week was a welcome item in the sketch of the piece. The Faust Trio, with a good spot on the bill, were singing and dancing up a storm of good comedy and clever acrobatic work. Ward and Curran scored heavily in their welcome comedy sketch. Ward is as funny as ever in his unique character, and Curran still proves his sterling worth as a character actor and singer. John E. Camp, original in both style and material, won success, and Isabelle Truskett, assisted by John T. Burke, made a pleasing impression in *Princess*. McPherson and Hill and Eddie Townsend filled out the bill. The girls—Helen Gerard, Fanny Rice, Troubadour Four, Smith and Fuller, Charles Bradshaw, Burke and La Rue, Cooper and Robinson, Jack Theo Trio, and Bright Brothers.

VAUDEVILLE JOTTINGS.

Julian Rose enjoyed the unique distinction of playing three consecutive weeks at Cleveland's Theatre, Chicago. He will soon begin rehearsals for his starring tour in a melodrama, under the management of A. H. Woods.

Jordan and Harvey, the Hebrew comedians, sailed for England Sept. 28, on the "Teutonic." They will open in London for a 16-weeks' engagement.

There is a rumor that still another big hippodrome project is on foot for New York, which will be backed by a wealthy woman of Nashville.

According to a report from Seattle, a syndicate has been formed there for the purpose of building several vaudeville theatres in Washington and British Columbia. Timothy D. Sullivan, of New York; John W. and Thomas J. Considine, of Seattle, and John J. Malone, of Tacoma, are said to be financially interested in the new scheme. A site has been purchased in Tacoma as a starter, and work will be begun soon on the first of the new houses.

Harcourt and Kane have dissolved partnership. Frank Harcourt will continue to work alone.

Winnipeg, Man., will have a new vaudeville theatre, called the Dominion. It will cost \$65,000 and will be modern in every way. Mr. Kyle will be the manager.

Carter and Bluford have issued a postal card containing a report such as is carried home once a month by school children, in which their various qualifications are checked off by the percentage system. Manager Shea, of Buffalo, evidently liked the act, as he gave them an average of a little over ninety out of a possible hundred.

Kittie Willard, the musical artist, is ill at Georgetown, Ky., with typhoid fever. C. D. Willard, her husband, has consequently closed the Temple of Music attraction until she recovers.

Violet Dale has been engaged by Henry E. Dixey as a special vaudeville feature between acts at the Berkeley Lyceum Theatre this week. Miss Dale will do several new imitations.

Jones and Walton recently produced a new rural sketch at Muskegon, Mich. It was written for them by Frank Ferrell and scored a success. Mr. Ferguson has completed an adaptation of a French comedy for Mary Shaw, who will produce it during her engagement at the Orpheum circuit.

Davis and Wilson report that their recent engagement at the Arcade, Toledo, was most successful from every point of view.

Kennedy and Rooney are now appearing in Mr. Kennedy's latest farce, *A Happy Medium*.

Percy Plunkett will produce a new sketch called *My Wife's Mother*, at West Point, N. Y., on Oct. 17, and will probably do it in vaudeville in this city later on. Mr. Plunkett states that those who have heard the sketch read predict that it will be a great hit.

The Musical Johnstons write from Sydney, Australia, as follows: "There is an invasion of American acts and cos. here at present. The American Travesty Stars, with Kolb, Dill, and Bernard, are playing to enormous business at the Palace. Walter Sanford's co. is in the Lyceum with *Madame Ricquier's* *Tour*. We sail Aug. 29 for New Zealand, playing Wellington, Dunedin, Christchurch, and Auckland. Our act is a tremendous success throughout the Colonies. We

have Open Time Beginning in December. Address ROUTE, AGENTS, or 139 FIRST PLACE, BROOKLYN, N. Y.

VAUDEVILLE.

VAUDEV

Christian, a sister of the King of England, and Mr. Horan says that when he sang "The Irish Jubilee," the Princess was so pleased that she sent a messenger to compliment him for having given her the first good laugh she had had in many months.

George W. Monroe canceled his engagement at Hurig and Seaman's this week, as he was not satisfied with the position given his name in the billing.

The opening of Higgledy-Piggledy at Weber's Music Hall has been postponed from Thursday, Oct. 13, until Monday, Oct. 17. The co. will play all this week in the theatre.

Ed Lawrence and Nina Harrington, the originators of the Every Girl and the Young Girl in New York, have just closed their three seasons' engagement under the management of Sullivan, Harris and Woods, with Joe Welch in The Peddler. They will return to vaudeville in a new sketch at the termination of their contract.

St. John and Le Fevre, the "Smart Set Dancers," replaced Murphy and Francis at the Orpheum, Utica, last week. They open on the Keith Circuit Oct. 17 for eight weeks, with the Castle Circuit to follow. They have been in constant demand, beginning in New York, since entering the vaudeville field, as they dress the act well, and the versatility they display shows labor and thought in the construction of their specialty. Miss St. John does one of the brightest monologues in vaudeville, and it is only a question of time before some Broadway manager will note their cleverness.

The Trocadero Quartette joined the Dan Quinlan and Wall Minstrels on Sept. 26, at Warsaw, N. Y., on a telegram, making the jump from Chicago. They canceled several good weeks in vaudeville in order to take the engagement, which is running along very smoothly. They are singing ballads in the first part and doing quartette numbers with full orchestra accompaniment. Happy Cal Wagner and Frank Cushing are with the co., and business has been good all along the line.

L. M. Elrick is trying to interest capitalists in Cleveland, Ohio, in the building of a large hall in which the co. is used for big musical festivals, balls, receptions and conventions. He will call a meeting in the near future, at which the matter will be thoroughly gone over.

F. F. Proctor is now issuing his own programmes for his theatres in this city, Albany and Newark. The new permanent programmes show much care in make-up and printing. The advertising space is well filled, as the prospectus states that the bills of the play are read by 15,000 people a day, or 4,320,000 a year.

Radford and Valentine write from England in reference to a notice in THE MIRROR of Aug. 27, in which the work of Radford and Winchester was mentioned. A mistake of the composer made the name "Radford" appear as "Radford." Mr. Radford writes that the team of Radford and Winchester was dissolved on March 14, 1904, and that he is working under the team name of Radford and Valentine, and is playing the Moss and Stoll tour in a new and original act.

The papers throughout Great Britain are devoting a very large amount of space to Buffalo Bill's Wild West. When the organization played in Aberdeen recently the local papers printed columns of descriptively concerning the entertainment and the people who are concerned in it.

Frederick Melville, manager of La Motogirl, writes from Dusseldorf, Germany, as follows: "Since I last wrote you from Switzerland we have played Ostend, where we spent a month, ending in Glasgow, where Harry Houdini was turning people away from the Zoo and Hippodrome, while we did splendidly in the Pavilion. Mr. and Mrs. Gene Hughes were favorites at the Palace, and Sam Elton was making them laugh at the Zoo. Brown and Navarro played two houses in Glasgow with great success. I am trying to book them in Germany. Here in Dusseldorf Hagenbeck's East Indian exhibition is creating quite a stir. There are 250 performers and natives in the enclosure, and they give a great entertainment. La Motogirl opened last year in Berlin, the scene of her recent success, and for a return engagement, all the 'copy acts' have disappeared and we shall not be annoyed by bad imitations this time."

John Adair has just signed Will J. Keith as comedian and vaudeville feature with Edwards' Stock co. and will star him in an elaborate production of a musical farce now in preparation for season of 1905-'06. The contract will run for several years.

Whalley and Whalley, known as the Imperial Musical Duo, have joined the Rober Stock co.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adamini and Taylor—Trenton, N. J., 10-15. Albin and Drew—Haymarket, Chicago, 10-16.

Adelaide, La Petite—Haymarket, Chicago, 10-16. Adler, Flo—O. H., Chicago, 10-16, Haymarket, Chicago, 17-22.

August and Weston—G. O. H., Indianapolis, 10-16. Ahern and Baxter—Crystal, Cripple Creek, Col., 10-16. Empire, Colorado Springs, 17-23.

Aherns, The—Fair, Elkhorn, Mich., 10-15. Albion, The—Poll's, New Haven, Conn., 10-15.

Albertus and Bartram—Palais d'Eté, Brussels, Belgium, 7-20. Scala, Antwerp, 21-22. Hayley, 17-22.

Alexander and Kerr—Keeney's, Brooklyn, 17-22. Allis, Hassen Ben, Arab Troupe—Shea's, Toronto, 10-16.

Allen, Searl and Violet—Hopkins', Louisville, Ky., 10-15. Hopkins, Memphis, 17-22.

Allison, Mr. and Mrs.—Poll's, New Haven, Conn., 10-15. Alphonse Family—Parades, Seattle, 9-15.

Amelia and Leslie—Yale's, Kansas City, 9-15.

Ashley, Lillian—Cleveland's, Chicago, 10-16.

ASHTON, MARGARET—Paris, France, 10-22. Empire, Manchester, Eng., 24-30.

Atlanta, La Belle—Palais d'Eté, Brussels, Belgium, 7-20. Scala, Antwerp, 21-27.

Athos Family—G. O. H., Pittsburgh, 10-16.

Austin, George E.—Proctor's 125th St., 10-16.

Avalon, Musical—Keith's, Providence, 10-15.

Baldwin and Clark—Keith's, Cleveland, 9-15.

Barclay Brothers—Four—Yorkville, N. Y., 10-16.

Barlowe, The—Fair, Bloomsburg, Pa., 10-16.

Barry and Evans—Trent, Trenton, 10-15.

Barrett Sisters—Mechanics', Salem, Mass., 10-15.

Barrett, The—Orpheum, Omaha, 9-15.

Barrow and Lancaster—Columbia, Cincinnati, 9-15.

Bassett, Mortimer—Keith's, Boston, 10-15.

Basque Quartette—Keith's, Baltimore, 10-15.

Baums, Three Marvelous—Exposition, St. Louis—indefinite.

Baum, Nora—Cleveland's, Chicago, 10-16.

Bean and Davis—Bijou, Marinette, Wis., 10-15.

Bedini and Arthur—Keith's, Providence, 10-15.

Beemer and Juggling Girl—Crystal, Pueblo, Col., 10-15.

Belford, Mr. and Mrs. Al. G.—Bijou, Duluth, Minn., 8-15. Bijou, Eau Claire, Wis., 17-22.

Bell, Senator Frank—Gaely, Springfield, O., 10-15.

Bijou, Calumet, Mich., 17-22.

Benton, Anna—O'Brien's, Gloucester, N. J., 10-15.

Berner, Emile—Star, Utica, N. Y., 10-16.

BERGERE, VALERIE—Orpheum, New Orleans, 10-22.

Berry and Berry—Proctor's 5th Ave., N. Y., 10-16.

Bixley, Edgar—Keith's, Phila., 10-16.

Blodgood, Catherine—G. O. H., Pittsburgh, 10-16.

Bloom and Cooper—H. and B., Chicago, 10-16.

Bond, Frederick—Keith's, Baltimore, 10-15.

Borden and Nevarro—Orpheum, New Orleans, 9-15.

Brownell and Stewart—Proctor's, Albany, 10-16.

Brashaw, Charles H. and B., Brooklyn, 10-16.

Brando and Wiley—H. and S., N. Y., 10-16.

Rrett, Ferry L.—Fair, Lake Mills, 10-15.

Bright Brothers—H. and B., Brooklyn, 10-16.

Britton, The—Howard, Boston, 10-16.

Brooks Brothers—Pastor's, N. Y., 10-16.

Brott, Terry L.—Fair, Lake Mills, Wis., 10-15.

Brownell and Stewart—Proctor's, Albany, 10-15.

Brown, Harry A.—Grand, Butte, Mont., 16-22.

Brown, Watertown—Theatre, London, 3-indefinite.

Brummel and Kimberley—C. O. H., Chicago, 10-16.

Bryant, May—A. and S., Boston, 10-16.

Buckley, Charles—Columbia, Cincinnati, 10-16.

Burke, La Rue and Inkey Boys—H. and B., Brooklyn, 10-16.

Burton and Brooks—Orpheum, Denver, 9-15.

Burton's Dogs—Keith's, Baltimore, 10-15.

Bush-De Vere Trio—Proctor's 125th St., 10-16.

Bush, Frank—Temple, Detroit, 10-15.

Butler and Mrs. A.—Poll's, Boston, 10-15.

Caffrey and Grant—Watson's, Brooklyn, 10-15.

Caledon, Juan A.—Hippodrome, London, Eng.—Indefinite.

Coldwell, Fred—Howard, Boston, 10-16.

Camp, John E.—Cook's, Rochester, N. Y., 10-15.

Campbell and Canfield—Hathaway's, New Bedford, Mass., 10-15.

Carleton, Al.—Poll's, New Haven, Conn., 10-15.

Carlton and Otto—Columbia, St. Louis, 10-15, C. O. H., Chicago, 17-22.

Carrie's Dogs—Keeney's, Brooklyn, 10-15.

Carlyle, Gladys—Empire, San Francisco—Indefinite.

Caron and Herbert—Temple, Detroit, 9-15.

Carrie, Mile—Bijou, Oshkosh, 10-15, Jack's, Chicago, 17-22.

Carson and Willard—Proctor's 23d St., N. Y., 10-16.

Carter and Bluford—G. O. H., Pittsburgh, 10-16.

Carter-Dre Haven Sextette—Keith's, Baltimore, 10-15.

Carter-Dre Haven Sextette—Keith's, Baltimore, 10-15.

Case, Charlie—G. O. H., Pittsburgh, 10-16. Castle and Collins—Howard, Boston, 10-16.

Caswell, Maude—Nouveau, Cairo, Egypt, Sept. 15-16.

Chamberlin, The—Konacher's, Vienna, Austria, 1-30.

Champagne Dancers—Poll's, New Haven, Conn., 10-15.

Chaperons and Hall—C. O. H., Chicago, 10-16.

Chase—Keith's—Providence, 10-15.

Chester, Mile—Keith's, 10-16.

Clark, Lucy—Cook's, Rochester, N. Y., 10-15.

Clifford and Hall—Pastor's, N. Y., 10-15.

Cookley and McBride—Keith's, Phila., 10-16.

Coburn and Clark—Nickelodeon, Boston, 10-16.

Cole and Clemens—M. H., Gloucester, Mass., 10-15.

Collins and Hart—Cleveland's, Chicago, 10-16.

Collins, Nellie—Proctor's 125th St., N. Y., 10-15.

Proctor's, Albany, 17-22.

Columbians—the—Hopkins', Louisville, 9-15.

Conn and Conrad—H. and B., Chicago, 10-16.

Conway and Leland—Collins and London, Eng., 10-15.

Empire, Plymouth, 17-22.

Cooper and Robinson—H. and B., Brooklyn, 10-16.

Cox, Ray—Keith's, Boston, 10-15.

Craig, Proctor's—Boston, 10-15.

CRANE, GARDNER, MR. AND MRS.—Poll's, New Haven, Conn., 10-15.

Cressy and Dayne—Yorkville, N. Y., 9-15, Victoria, N. Y., 16-22.

Dempsey, Dan—Proctor's, Albany, 10-15.

Demp

VAUDEVILLE.

VAUDEVILLE.

**Cooke and Miss Rothert***Eccentrics Extraordinaires*The Best Dressed and Most Humoristic Act
Before the Public.Palais D'Ete, Brussels, Belgium, September 16-30.
Scala Theatre, Antwerp, Belgium, October 1-15.It's not the NAME that makes the ACT good.
It's the ACT that makes the NAME good.**OFFERS INVITED!**

Managers and agents are requested to see a real laughing hit this week at Pastor's Theatre, New York City.

BROOKS BROS. AND CO.

P. S.—Seeing is believing.

THE PERFECT MAN

Francis Gerard*The Herculean Gymnast.*

Care of Mr. Keith's Theatre, Boston, Mass., for next few weeks.

McMAHON AND CHAPPELLEWill be seen the remainder of the season in their feature act, **McMAHON'S WATERMELON GIRLS.**
A few immediate weeks open. Address good agents, or

TIM McMAHON, Manager, 12 Third Street, Bordentown, N. J.

WILL H.

MAGDALENE

ARMSTRONG AND HOLLYPresent **THE EXPRESSMAN.**

A Vaudeville Feature.

"HAS LEADING PLACE IN VAUDEVILLE FIELD."

Frances Neilson

(Mme. SLAPOFFSKI)

ENGLAND'S GREATEST PRIMA DONNA SOPRANO.

Address Vaud. Mgrs. Association, St. James Bldg., or agents, for open time.

CHAS.

MAUDE S.

INNESS AND RYAN

CONVERSATIONALISTS AND SINGERS.

16 Minutes in One.

Address Vaud. Mgrs. Association.

MANAGERS, LOOK OUT FOR

LEON MORRIS'

BIG NEW ACT. THE PERFECTION OF ANIMAL TRAINING.

Address London office DRAMATIC MIRROR, Trafalgar House, Green St., Leicester Sq., London, W. C.

Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

Booking dates.

Permanent address, Hannibal, Mo.

HOMER B. MASON and MARGUERITE KEELER

Moss and Stoll Tour, England, June 12 to Nov. 7.

WM. MORRIS, Agent.

The Minstrel Boys,

BAILEY and FLETCHER

Biggest kind of a hit everywhere.

All first-class Agents, or 137 West 29th St., New York.

MAYME REMINGTON

and her

BUNGLE BOO LOO BABIES.

The only act of its kind that always pleases.

MR. AND MRS. GENE HUGHES

For Open Time, address Agents.

VAUDEVILLE.

VAUDEVILLE.

"It would not discredit a Belasco stage picture."

Thos. J. Ryan

AND

Mary Richfield

IN

Mike Haggerty's Daughter

BY

WILL. M. CRESSY.A Sequel to **Mag Haggerty's Father.**

Circle, New York, Oct. 10.

Orpheum, Brooklyn, Oct. 17.

TIME ALL FILLED.*Newark Evening News, Tuesday, October 4, 1904.*

Far different in its effect on the audience was "Mike Haggerty's Daughter," which served to reintroduce Ryan and Richfield to old admirers. Because of the remarkable cleverness shown in the drawing and portrayal of character, the witty, sympathetic, humorous and significant turns in dialogue and the atmospheric coloring imparted to the production by fidelity to the actual in the denotation of human nature and in the suggestive environment of an honest and humble life, the sketch and its interpretation possess not only uncommon value from an entertaining point of view, but also as a manifestation of genuine skill in writing for the stage, of good art in acting and of intelligence and discretion in the use of theatric accessories to a pleasing illusion. In the role of an aging but still vigorous and hard-working hodcarrier, who prefers the freedom of his poor lodging to the hampering fetters awaiting him in the fine home of his daughter, whom he has educated to occupy a higher social sphere than his, Mr. Ryan projects an image of sturdy independence, sweet contentment with his lot in life, indignant resistance to the well-meant intentions of his daughter, fine scorn for the hypocrisies and affectations of social climbers, manly dignity in clinging to old habits, assertive temper and satirical humor in exerting parental authority and showing fatherly affection, spirited feeling in his patriotic attitude as a son of Erin, and whimsical old age in capitulating to his child, that fixes attention, warms the heart, stirs the emotions and appeals to the intelligence. As a human document it bears the stamp of truth, and as a bit of characterization it is finely conceived and so beautifully wrought that it would not discredit a Belasco stage picture. Nature and art are charmingly blended in it. As the daughter Miss Richfield's impersonation was admirable in its mingling of filial devotion and impatience.

LOUISE SYLVESTER The Maid of Dundee

The Sweetest Singer in Vaudeville.

All First-Class Agents.

J. S. MAHER, Mgr., 1267 B'way, N. Y.

Telephone, 1926 Mad.

T. W. Eckert AND Emma BergIn their greatest success,
THE LAND OF TWO MOONS

By W. W. Prosser. Now being featured on the "Keith" Circuit.

"STARRY NIGHT FOR A RAMBLE."

WALTER HAWLEY

"TURN THOSE EYES AWAY."

Sketches, Monologues, Operas and Plays, to Order.

Address 34 East 21st Street, New York City.

Care of Jos. W. Stern & Co.

**Tom Brown and Nevarro**

The Eccentric Chinese Impersonators, offering

"A CHINESE COURTSHIP."

Touring Europe. Address DRAMATIC MIRROR.

"The Jolly Jackies."

Gaston and Stone

This season busy with Hamlin and Mitchell's productions.

**DUKE JOHNSON AND WELLS**

(and Baby Helena)

The Colored Criterion Singers and Dancers.

Biggest Hit of any Coon Act on Kohl and Castle Circuit.

All Soloists. All Play Parts.

TROCADERO QUARTETTE

1958 W. Polk St., Chicago, Illinois.

JOE BIRNES, Sole Representative.

"Those Mysterious Fellows."

Latimore and Leigh

10th Week—Vaudeville Feature North Bros. Comedians, No. 1 Co.

The highest salaried and most talked of act ever seen with any popular price attraction. Week Oct. 17th, Des Moines, Iowa.

MAJESTIC MUSICAL FOURCOLLINS, TERRILL BROS. and SIMON.
High Class Music, Good Comedy, Swell Wardrobe.

Oct. 17th, Trent Theatre, Trenton. Few open weeks thereafter.

Address 115 E. 14th Street, New York.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 81 W. 11th St., New York.

VOL. I. NEW YORK, OCT. 15, 1904. NO. 81

Special telegrams to Harris: "Nearly one thousand singers are actually singing Ren Shields and George Evans' big hit, 'Come, Take a Trip in My Airship,' among them being Mooney and Hobart, Lew Hawkins, Earl and Wilson, Ethel Robinson Hoyt and Neff, West and Van Sickle, Burke and Dempsey, Lydia Hall, Kitty Wolff, Alexander and Hoffman, and George Evans."

Over six hundred sets of colored slides to "Down in the Vale of Shenandoah" have been sold up to date. Watch this song!

Chicago has gone music mad over "Good-bye, My Lady Love," Joseph E. Howard's successful song hit.

"Albany" is certainly making a big hit with May Irwin.

"Just a Gleam" of Heaven in Her Eyes, is a winner with Helen Bertram.

In answering these advertisements please mention THE MIRROR.



Two of the new hits from F. B. Haviland Publishing Company, "Oysters and Clams" and "She Was a Good Old Soul," are being featured by Dockstader's Minstrels this season.

Charles Loder, of The Funny Side of Life company, writes the publisher of "Miss Katy Did" that he never had a better song.

Carl Anderson, who is doing illustrated songs with the Crackjacks company, is singing "I Am Longing for My Old Kentucky Home," and writes the publishers that it is the hit of his act.

"When the Snow Flakes Fall" has caught on in good shape. Ed S. Brill, the publisher, has received 250 programmes showing where the song has been sung. This is one of Joe Flynn's best efforts.

Rose Beaumont has introduced a new song in The Errand Boy entitled "My Girle Girl," by Felix F. Feist, which looks like a sure-fire winner. It received generous applause and was hummed by the audience while leaving the theatre, a pretty sure sign of a hit.

All the music written for the Weber and Ziegfeld company (music by Maurice Levi and lyrics by Edgar Smith) will be published exclusively by Charles K. Harris for a term of years. Mr. Levi, who has written all the music for this production, and who also has been engaged as leader, is the composer of a great many successful songs, and those who have been fortunate enough to attend one of the music rehearsals at the Weber Music Hall say that he has written some of the best and most original melodies that have ever been heard on Broadway. Mr. Harris is receiving congratulations on all sides on the successful outcome of this deal. The design of the title-page will contain photographs of Anna Held, Joe Weber and Florence Ziegfeld and will be one of the finest and most artistic pages ever gotten out for any production in New York.

Bert Fitzgibbon, of the Fitzgibbon-McCoy Trio, is blossoming out as a writer of song words. He has written "Can't You See My Heart Beats All For You," with Theodore Morse, and "Tallahassee Tessie" with George Bell.

Anna Chance, whose attractive personality and charming vocal work make her a universal favorite, is featuring as her principal songs the dainty coon love ballad, "Can't Think of Nothin' Else but You," and Cole and Johnson's Indian character song, "The Pretty Little Squaw from Utah," in The Awakening of Mr. Pipp.

Cubitt's Musical Melange, including Allan K. Foster and the six "sweet sixteen girls," appeared at Hurtig and Seaman's on a recent Sunday and scored with several songs, which were well rendered. "My Sunburnt Lily" came in for a generous round of applause.

Lew Dockstader has found a good encore winner in "There's a Dark Man Comin' with a Bundle," written for him by Leighton and Leighton. The song is controlled by Helf and Haskins, who will publish it.

Johnnie Carroll won instant favor last week at the Empire Theatre, Hoboken, when he introduced for the first time a new song by Fred Helf, entitled "Mamma's Boy."

Joseph Nathan, now located at Thirty-seventh street and Broadway, has published several songs that look like winners. "Ever Faithful Pal of Mine," a story song; "What Might Have Been," a high class ballad, and a production song, entitled "Little Daisy Coughdrop."

"Decoration Day," a stirring march song, published by the Buffalo Music Company of Kansas

MUSIC PUBLISHERS.

When This You See Remember Me.**"BILLY"**
FLORENCE
BINDLEY'S
BIG HIT
IN THE
STREET SINGER

Published by FEIST,

New York,
San Francisco,
Boston.

In answering these advertisements please mention THE MIRROR.

"Down in the Vale of Shenandoah" is a big hit with Haverly's Minstrels as introduced by William Moore.

At Proctor's Theatre last week, Ethel Robinson was compelled to respond to six encores on "Come, Take a Trip in My Airship," and "Make Yourself at Home."

Belle Gold wires: "Down in the Vale of Shenandoah" is the feature of her specialty in Hanlon's Superba.

Theodore Bendix's beautiful ballad, "Dear," is one of the best high class songs of its kind, written. This song is making a great hit as interpolated by Frank Belcher in "Wang."

George Primrose, with the Foley Boys, is setting them wild with "Good-bye, My Lady Love, and Sunday Morning, When the Church Bells Ring."

In answering these advertisements please mention THE MIRROR.

City, Mo., has started out with a rush. Jack Burnett, the composer, states that many top liners are using it.

Verne Armstrong's song, "On the Farm in Old Missouri," continues to grow in popularity. Well-known singers are emphatic in their praise of it.

Hale's Fire Fighters, one of the big features of the World's Fair at St. Louis, are adding to their fame by the use of "The Man with the Ladder and the Hose," which they use at each exhibition.

Kelly and Gillette, who are booked solid up to the holidays, report that "The Man with the Ladder and the Hose" is a tremendous hit with them.

George R. Schuyler, song illustrator, is meeting with continued success. He has introduced several novelty features in his act.

Max S. Witt, who is now enjoying his second season as musical director with A Son of Rest, has written a number of songs for the production, namely: "Pansy, Do You Love Me," "Roaming in the Gloaming," "General Four Flush" and "Possum and de Coon."

Jack Hallen, formerly of Hallen and Hughes, has joined hands with Nat Horn, and in future the team will be known as Hallen and Horn. They will use "I Ain't Got No Time," "Nyomo" and "Let Me In, Dat's All."

"Back, Back, Back to Baltimore," a clever coon song by Williams and Van Alstyne, is being featured by many high class teams in vaudeville this week.

Walter Robison, lyric tenor, is singing with success on the Proctor circuit Ed. Brill's song, "Ma Lady Moon." He has in rehearsal "The More I See of Other Girls, the Better I Like You" and "Miss Katy Did."

Mamie Pixley, of the New York Day by Day company, is singing songs published by the F. B. Haviland Company, "Can't You See My Heart Beats All for You" and "I've Got a Feelin' for You." She has been highly complimented by the management for the clever way she renders these songs.

Madeline Clark is making a special feature of "A Little Boy Called Taps" and "Please Come and Play in My Yard."

"Only You and I, Love," and "My Own Sweet Southern Honey" are two ballads being used by J. Aldrich Libby, Franklyn Wallace, Helen Valberg, Marie Hawes and numerous others. This song is published by the Peerless Publishing Company.

"Dear" is the title of a song composed by Audrey Kingsbury and published by Charles K. Harris. It is being successfully sung by Frank Belcher in Wang and is played by the World's Fair Orchestra in St. Louis at every concert, meeting with popular favor.

Maude Beech, prima donna, has just closed a very successful season with the Pittsburgh Opera Company. Miss Beech reports success with "My Lady's Eyes," "Strolling 'Long the Pike," "My Little Zulu" and "Zenobie."

Maddox and Prouty, in their comical skit, The Messenger Boy and the Thespian, are using Uncle Sammy.

John A. West, the musical brownie, is featuring "The Gondolier," "Sweetest Girl in Dixie" and "That's How I Love You, Mama," to repeated encores.

Holcombe, Curtis and Webb will feature Ed. Brill's latest creation, "Miss Katy Did." They are also singing "Ma Lady Moon."

Etta Williams is singing Drislane and Morse's coon oddity, "Oysters and Clams," and also their new march song, "What the Brass Band Played." The latter song is rapidly becoming popular.

Ruby Faust, of the Faust Minstrels, is scoring with the Peerless coon song, "Don't Come Back and Hang Around Ma Door."

"Good-Night, Miss Emaline," Andrew B. Sterling and Harry L. Newman's clever coon serenade, which is being used by a number of quartettes, is published by Falter Brothers, 47 West Twenty-eighth Street, New York.

Professional copies sent free on receipt of recent programme.

WHEN THE SNOW FLAKES FALL.
MISS KATY DID.
THE HEROES THAT WEAR THE BLUE.
MA LADY MOON.
THE MORE I SEE OF OTHER GIRLS (THE BETTER I LIKE YOU).
EDWIN S. BRILL, 43 W. 28th St., N. Y.

Professional copies sent free on receipt of recent programme.

IT GROWS-EVERY DAY-IT GROWS.

"On the Farm in Old Missouri"

Verne C. Armstrong's Great Missouri Song.

Prof. copies and orchestration for program.

CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

YOU CAN MAKE NO MISTAKE. THEY ARE GOOD!
March Song, "THE GIRL WHO HAS WON MY HEART."
Ballad, "DEAR LENORE." Raymon Moore's Masterpiece.
Coon Song, "THERE'LL BE NOTHING BUT SWEET DREAMS."
Professional copies ready. W.H. ANSTEAD, 48 W. 28th St., New York.

LIGHTS OF HOME

MY SUNBURNT LILY

JUST A PICTURE OF YOU

AL TRAHERN, THEY ALL SPOKE WELL OF YOU 41 W. 28th St., N. Y.

In answering these advertisements please mention THE MIRROR.

THE NEW YORK DRAMATIC MIRROR

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T. MAYO GEARY

Is Now Located at

51 WEST 28th STREET,

The New Home of

THE MAN WITH THE LADDER AND THE HOSE

Having purchased all right, title and interest whatsoever in and to this famous "fire song" from the American Advance Music Co.

NEW SLIDES

Eighteen of the most wonderful slides ever made showing the fire heroes of the country fighting the flames. Sent on receipt of \$5.00. Positively no slides free.

Prof. copies and orchestrations now ready. Watch for our new publications.

JOHN J. NESTOR in charge of Professional Department.

The one real March Hit of 1904**"Polly Prim"**

Polly Prim has Vigor,
Polly Prim has Swing,
Polly Prim has Melody,
She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestrations 10c. each.

Regular copies to non-professionals, 25c. each. Write for Complete Catalogue.

Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.

JOS. W. STERN & CO. 34 East 21st St., New York.

MAXWELL & SIMPSON

At Hurtig and Seaman's this week are featuring their own Beautiful Song

Nobody Seems To Love Me Now

Published by the BIG FIRM, 45 W. 28th St., N. Y.

"Good Night, Miss Emaline"

A Coon Song Serenade.

By Andrew B. Sterling and Harry L. Newman.

Professional copies to recognized performers or those sending up-to-date programmes. No cards.

FALTER BROS., Publishers, Clipper Bldg., 47 W. 28th St., New York.

THOSE TWO GOOD HITS

"MY OLD CREMONA"

and

"WHEN DE DEW WAS ON DE CLOVER"

W. H. WILLIS & CO., Cincinnati, Cor. 4th and Elm Sts.

For professional free copies, address GEO. E. FOSSICK, Sheffield, Ala.

BRAYAN AND MULLEN

Wrote THEODORE ROOSEVELT

(and Theodore never answered). What do we care?

"PEPITA MAGUIRE" and "JUST A LITTLE EVERLOVIN' GIRL."

At the Big Firm, 45 W. 28th St.

This is the one they are all singing:

I LONG TO SEE THEM ALL AGAIN

A great hit everywhere.

CHAS. F. ERNST MUSIC PUB. CO. (Hewson Bldg.), Kansas City, Mo.

Sweet as a breath of air from the rock-bound coast of Maine.

Eugene Ellsworth's Ballad Sensation

"On the Old New England Shore"

M. WITMARK & SONS, 144-146 W. 37th St., N. Y. City.

SEMINOLE

By Williams and Van Alstyne.

A March Ballad that commands the attention of every Singer before the public.

"FOR OLD VIRGINIA'S SAKE"

Words by SAM. ERLICH

Music by AL. DOYLE.

A Song that appeals to ev'ry true hearted American. Illustrated with beautiful slides. Prof. copies and orchestrations free to recognized professionals.

THE THEATRICAL MUSIC SUPPLY CO.,

44 West 28th Street, New York.

"MAKE A FUSS OVER ME"
"A LITTLE BOY CALLED TAPS"

Two new songs by THEODORE MORSE, writer of "Blue Bell" and "Feelin' For You."

Published by the F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

A SONG THAT PLEASES YOUR AUDIENCE

Is the Kind that Makes Good.

"Where the Silv'ry Colorado Wends Its Way"

IS THAT KIND. SEND FOR A COPY.

TOLBERT R. INGRAM MUSIC CO., Denver, Colo.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.</

CORRESPONDENCE

(Continued from page 7.)

Diamond Brothers' Minstrels 10. Si Plunkard 12. John Griffith in Macbeth 15. Charles F. Edwards Stock co. 17-22. London Gaely Girls 26. Eben Holt den 26.

SANDUSKY.—NIELSEN OPERA HOUSE (Singer and Smith, mrs.): Quincy Adams Sawyer 4; large and fashionable audience. Holy City 5; large and well pleased audience. Missouri Girl 6. A Little Outcast 8. Butler (hypnotist) 10-13. Price of Honor 17.

NEWARK.—AUDITORIUM (Johnson and Matthews, mrs.): Uncle Josh Sprucey Sept. 28; large house. A Trip to Egypt 30; good house; very unsatisfactory entertainment. Murray Comedy co. 3-8; fair week; business opened large. Si Plunkard 10. The Raven 12.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Stamp, mgr.): Holy City Sept. 23; excellent performance; good co.; Si Plunkard 27; crowded house; pleased. Game Keeper 3; poor house; amateurish performance. Little Outcast 11. Katzenjammer Kids 20.

MASSILLION.—NEW ARMORY (G. C. Havercroft, mgr.): Ole Olson 3 pleased good audience. Diamond Brothers' Minstrels 1. A Trip to Egypt 8. Holy City 10. Si Plunkard 13. Harrison J. Wolfe 18. London Gaely Girls 24. Flood Tide 29.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Graves-Morton Comic Opera co. disappointed large audience 3. Royal Slave 18. A Little Outcast 24.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): Peck's Bad Boy Sept. 30 failed to appear. Twelfth Night 7. A Royal Slave 13. Liberty Belles 19. John Griffith 22.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Uncle Josh Sprucey 6; good co.; fair business. A Royal Slave 11.

NEOLTON.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): A Royal Slave 1; crowded and well pleased house. Diamond Brothers' Minstrels 29.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Colins, mgr.): Quincy Adams Sawyer 5; good business; pleased. The Butlers (hypnotists) 6-8.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mrs.): A Midnight Flyer Nov. 7. Younger Brothers 11.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutler, mgr.): A Royal Slave Sept. 28 pleased large audience. Si Plunkard 6.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): A Little Outcast 3 pleased good house.

OREGON.

PENDLETON.—FRAZER'S THEATRE (K. J. Taylor, mgr.): Sutton's Repertoire co. Sept. 26-28 in A Ruined Life. Two Black Eyes. Comrades; popular prices; good house co. fair. For His Sake 29; fair house; co. good. Kidder and James 10.

SALEM.—GRAND OPERA HOUSE (John F. Corry, mgr.): Gordon's Minstrels Sept. 23 pleased small house. Hills of California 24; excellent co.; small business. Burgomaster 26. S. R. O.; good co. Sweet Clover 29; good co. and business.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): A Runaway Match Sept. 30; packed house; excellent co.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. L. Verhine, mgr.): Sylvia Summers co. Sept. 26-1. Plays: Our Mary, The Christian, A Borrowed Wife, Pygmalion and Galatea, Lady of Lyons; good co.; poor business. Tried for Her Life 5. W. B. Patton in Last Rose of Summer 7.

OKLAHOMA CITY.—OVERHOLSER OPERA (Ed Overholser, mgr.): My Friend from Arkansas Sept. 28; satisfaction; good business. Pretty Peggy 2; large audience; numerous curtain calls.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.): Professor Franklin (local) Sept. 28 pleased big house. London Gaely Girls 29; good show and houses. Hottest Coon in Dixie 30; good show and business. Wife in Name Only 1; good performance and business. Irene Meyers opened in The Heart of Colorado 3-8. Other plays: The Great Temptation, The Two Orphans, The King of Detectives, The Little Brigadier, The Little Mother, Good; specialities as well as performances are fine. Vogel's Minstrels 7. Broadway Burlesques 10. Paul Gilmore in Mummy and the Humming Bird 11. The Flaming Arrow 12. London Gaely Girls 13. A Trip to Chinatown 15.

LANCASSTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Irene Myers co. Sept. 26-1 closed with crowded house. Vogel's Minstrels 3; pleasing performance; large house. Foxy Grandpa 4; capable co.; pleased good audience. Johnstown Flood 5; fair co. satisfaction to two small audiences. Hotel Coon in Dixie 6; two fair houses. Stetson's U. T. C. 7, 8. Corse Payton's Stock co. 10-15.—ITEMS: Welsh Brothers' Circus closed its season 28 and went into Winter quarters here. Tommy Mack, comedian, visited his old home here 21. Bertha Alison, of this city, was well received in vaudeville at Scranton 26.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mrs.): Corse Payton's Stock co. 26-1; excellent satisfaction. Plays: Cumberland '61. When Her Soul Speaks, Captain of the Nonsuch; Wealth and Poverty, Beyond Pardon, His Great Crime, Charlatan at Large, The Two Orphans, The Great Temptation, The Two Orphans, The King of Detectives, The Little Brigadier, The Little Mother, Good; specialities as well as performances are fine. Vogel's Minstrels 7. Broadway Burlesques 10. Paul Gilmore in Mummy and the Humming Bird 11. The Flaming Arrow 12. London Gaely Girls 13. A Trip to Chinatown 15.

JOHNSTOWN.—CAMBRIA THEATRE (H. G. Scherer, mgr.): Professor Napoleon (local) Sept. 28 pleased big house. London Gaely Girls 29; good show and houses. Hottest Coon in Dixie 30; good show and business. Wife in Name Only 1; good performance and business. Irene Meyers opened in The Heart of Colorado 3-8. Other plays: The Great Temptation, The Two Orphans, The King of Detectives, The Little Brigadier, The Little Mother, Good; specialities as well as performances are fine. Vogel's Minstrels 7. Broadway Burlesques 10. Paul Gilmore in Mummy and the Humming Bird 11. The Flaming Arrow 12. London Gaely Girls 13. A Trip to Chinatown 15.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Foxy Grandpa Sept. 30; fair co.; good business. Byron Opera co. 1; poor co.; fair business. Florence Bindley in The Street Singer 5; good co. and business. Florence Bindley in The Street Singer 3 pleased good house. Vogel's Minstrels 4; very fair business. May Irwin 6; excellent support; pleased very good business. Paul Gilmore 7. Byron Opera co. 8. Charles B. Hanford 10. Babes in Toyland 13. Silver Slipper 15.—ITEMS: Rumors say the Steelton in an adjoining borough, is to have a new modern theater with capacity of 1,000. Plans are to be prepared at once and work commenced as soon as possible.

JOHNSTOWN.—CAMBRIA THEATRE (H. G. Scherer, mgr.): Professor Napoleon (local) Sept. 28 pleased big house. London Gaely Girls 29; good show and houses. Hottest Coon in Dixie 30; good show and business. Wife in Name Only 1; good performance and business. Irene Meyers opened in The Heart of Colorado 3-8. Other plays: The Great Temptation, The Two Orphans, The King of Detectives, The Little Brigadier, The Little Mother, Good; specialities as well as performances are fine. Vogel's Minstrels 7. Broadway Burlesques 10. Paul Gilmore in Mummy and the Humming Bird 11. The Flaming Arrow 12. London Gaely Girls 13. A Trip to Chinatown 15.

OIL CITY.—VERBECHE THEATRE (G. H. Verbeck, mgr.): Uncle Josh Sprucey Sept. 29; fair business and satisfaction. The Raven 30; deserved fair better house; fine attraction. Quinlan and Wall's Minstrels 1; drew well and pleased. Harrison J. Wolfe in Hamlet 3; rather light house; good co. Prince of Wales 4; fair business. Rudolph and Dorothy 5 did not make good; poor house. A Chinese Honey-moon 7. Two Johns 10. Arizona 11. Trip to Egypt 12. Eben Holden 12. Professor Napoleon (local) 21.

MAHANOY CITY.—KIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Girls Will Be Girls Sept. 26; capacity; co. and performance excellent. West's Minstrels 29, matinee and night; excellent performance. Span if Life 5. Heart of Maryland 15. Star Athletic Club Minstrels (amateurs) 12. Missionary 18.—HERSKER'S NEW THEATRE (John Hefner, Jr., mgr.): A Break for Liberty 26; poor co. and business. Nellie McHenry in M'Lisa 6-8. Rachel Goldstein 10-12. Why He Divorced Her 13-15.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Foxy Grandpa Sept. 30; fair co.; good business. Byron Opera co. 1; poor co.; fair business. Florence Bindley in The Street Singer 5; good co. and business. Two Little Sailor Boys 6; the Strollers 8. Babes in Toyland 10. The Elkhorn Sisters in Mrs. Delaney's 11. The Silver Thread 12. The Silver Thread 13. (local) 14-15.—GRAND OPERA HOUSE (Harry Brown, mgr.): Human Hearts 28-1; good co. and business. The Lighthouse by the Sea 3-5; good co. and business. Nellie McHenry in M'Lisa 6-8. Rachel Goldstein 10-12. Why He Divorced Her 13-15.

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PISTON STON.—LYRIC THEATRE (H. J. Sinclair, res. mgr.): Myers' Stock co. 3-8 opened to S. R. O. and continued to good business. Plays first half of week: Black Hand, For Honor's Sake, Beware of Men, East Lynne, Sign of the Four; good co. and specialties. Sam T. Jack's Burlesques 12. A Trip to Africa 14. Bennett-Moulton co. 24-29.—BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): The Strollers 7. Mary Emerson 20. The Yellow Doctor 21. David Harum 24.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): London Gaely Girls 3; packed house; good performance. Innocent Maids 8. The Metropolitan Burlesques 11. Uncle Hoy 14.—COLONIAL THEATRE (Colonial Theatre Co. lessees; George S. Chaikin, mgr.): Princess of Panama Sept. 30 canceled. The Royal Slave 4; fair business; good performance. El Capitan 7 (F. O. E. Benefit). The Raven 8. El Captain 10. Uncle Hoy 14. The Royal Slave 15.—SIXTH AVENUE THEATRE (Verick and Rohrkast, mrs.): Innocent Maids 10.

BEAVER FALLS.—LYCEUM THEATRE (S. Hammar, mgr.): Ole Olson Sept. 28; business and good. At the Old Cross Roads 29; co. and business fair. The Royal Slave 1; good co. and business. John Griffith 7 (F. O. E. Benefit). The Raven 8. El Captain 10. Uncle Hoy 14. The Royal Slave 15.—SIXTH AVENUE THEATRE (Verick and Rohrkast, mrs.): Innocent Maids 10.

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WASHINGTON.—LYRIC THEATRE (D. B. Forster, mgr.): Royal Lilliputians Sept. 29; fair performance and business. Our New Man 30 pleased fair audience. At the Old Cross Roads 1; good co. and business. On the Bridge at Midnight 3; excellent co. and scenic effects; deserved better house. Macbeth 4 pleased light business; Mr. Griffith in the title role delighted. The Raven 8. El Captain 10. Uncle Hoy 14. The Royal Slave 15.—A Circus Day 19. Innocent Maids 22. A Trolley Party 25. Holty-Toty 26.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genninger, mgr.): Our New Man Sept. 29; excellent co.; poor house. McDermott and Diamond Brothers' Minstrels 30; good performance; S. R. O. Uncle Josh Sprucey 1; pleased good house. Kirk Brown's co. 3-8. David Garrick, Slave of Fortune 4; good business; excellent co. The Holy City 10. Across the Desert 11. Hamlet 12. Driven from Home 15.

READING.—GRAND OPERA HOUSE (Nathan Appel, mgr.): Barney Gilmore in Kidnapped in New York Sept. 20-1; performance good; house large.—ACADEMY OF MUSIC (John D. Mishler, mgr.): Sherlock Holmes 9. Why Girls Go Wrong 1. Corse Payton's Comedy co. 3-8. Plays: When Her Soul Speaks, Cotillion of the Month 10. The Fatal Sin 11. Fatal Wedding 12. Girls Will Be Girls. Silver Slipper 13.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): When Her Soul Sin 5; fair business and performance. Princess of Panama 13.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mrs.): Rudolph and Adolph Sept. 28; good co. and business. Much Ado About Nothing 18.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Stetson's U. T. C. 3; large business. Over Niagara Falls 13. Eight Bells 21.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Heart of Maryland 11. Arizona 22.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Howard (Shinsbrook and Grove, mrs.): Joseph Hart and Carrie De Mo in Foxy Grandpa 6 pleased good business. U. T. C. 13.

MONONGAHELA.—GAMBEL'S OPERA HOUSE (Hallam and Willoughby, lessees): Myrtle-Harder co. 3-8 opened to S. R. O.; good co.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Captain Swift 20; good business. Mack Rellef delighted packed house; fine co. Marie Walwright in Foxy Grandpa 6 pleased good business. The Volunteer Organist 1; deserved better business; co. good. Phelan Musical Comedy co. 3-5 opened in The Telephone Girl to S. R. O.; continued in Isle of Champagne, Jack and the Beanstalk, Bohemian Girl, Girl from Paris, pleasing crowded houses. Robert Edeson 7. Daniel Sully 8.

PAWTUCKET.—PAWTUCKET KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Captain Swift 20; good business. Mack Rellef delighted packed house; fine co. Marie Walwright in Foxy Grandpa 6 pleased good business. The Volunteer Organist 1; deserved better business; co. good. Phelan Musical Comedy co. 3-5 opened in The Telephone Girl to S. R. O.; continued in Isle of Champagne, Jack and the Beanstalk, Bohemian Girl, Girl from Paris, pleasing crowded houses. Robert Edeson 7. Daniel Sully 8.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mrs.): Andrew Mack in The Way to Kemnay Sept. 20 (Benefit); Police Relief; fair performance. Miss Hart and Carrie De Mo in Foxy Grandpa 6 pleased good business. Two Men and a Girl 27. When Her Soul Sin 5; fair business. The Empire (H. H. Wilson, mrs.): Wilson-Walman Stock co. in The Great Northwest 20; fair business. Among the Pines 3-8.

BEAUMONT.—KYLE THEATRE (E. M. Weiss, m. gr.): Gertrude Ewing co. Sept. 26-30; business satisfactory audiences pleased. Mason and

better patronage. Sign of the Four 28, 29; performance and attendance very poor. The Four Vaudevilles 26-27 had fair business, with nothing of specially attractive character.

SPOKANE.—**THEATRE** (Dan L. Weaver, mgr.); San Toy Sept. 27, 28; good performances; large business. Senator Fairbanks spoke to S. R. O. 29.—**AUDITORIUM** (Barry C. Hayward, mgr.); Eugene V. Debs, Socialist candidate for President, addressed an audience of 1,500 29.

WEST VIRGINIA.

PARKERSBURG.—**CAMDEN THEATRE** (W. E. Kemerer, mgr.); John Griffith Sept. 28; good co.; small house. Marriage of Kitty 3; fair co. and attendance. A Trip to Egypt 3; fair co. and attendance. Boys' Symphony Orchestra 4; good concert; small attendance. The Southerners 11. Charles B. Hardin 12. Paul Stithers 21. **CAMDEN THEATRE** (W. E. Kemerer, mgr.); Depoe-Brown Stock Co. Sept. 19-24; good business; pleased. Margaret Neville co. 3-8; good business. A Royal Slave 12. McDermott and Diamond Brothers' Minstrels 15. Harris-Parkinson co. 17-22.

GRAFTON.—**BIRKMAN OPERA HOUSE** (Charles Brinnin, mgr.); El Capitan Sept. 28; especially great treat for Grafton theatregoers. Myrtle and Harder Stock co. 26-1 opened to S. R. O. and pleased to good business rest of week; co. good. Plays: At Risk of His Life, The Slave Girl, A Quaker Tragedy, Lost on the Pacific, The Fisherman's Daughter, The Child Stealers, The Silver Dagger, Irene Myers' Stock co. 10-15. Vogel's Minstrels 20.

HUNTINGTON.—**THEATRE** (C. C. Beeber, owner and mgr.); John Griffith in Macbeth Sept. 27; performance fair; small house. Marriage of Kitty 30; excellent co. and performance; fair and appreciative audience. Peck's Bad Boy 1; tiresome performance; satisfactory business. Uncle Josh Spruceby 8.

SISTERSVILLE.—**AUDITORIUM** (A. R. Doyle, mgr.); Boys' New York Symphony Orchestra 3 pleased good business. John Griffith in Macbeth 11. Diamond Brothers' Minstrels 14. Broadway Burlesques 16. Margaret Nevill Stock co. 24-29.

BLUEFIELD.—**ELKS' OPERA HOUSE** (S. H. Jolliffe, mgr.); Elks' Trust Association, owners); Marriage of Kitty 3 pleased fair audience; co. excellent. Miss Bob White 8; S. R. O.; fashionable and pleased audience; performance excellent. Murray and Mack 11. A Royal Slave 14.

FAIRMONT.—**GRAND OPERA HOUSE** (J. E. Powell, mgr.); At the Old Cross Roads 6.

WISCONSIN.

ASHLAND.—**GRAND OPERA HOUSE** (W. T. Seeger, mgr.); Over Niagara Falls Sept. 28 greatly pleased good house. Town Gossip 30; good house; audience well pleased. Angell's Comedians 10-15. The World 17. The Pawnbroker 18. Thomas Jefferson 20. Ole Olson 25. First False Step 26. Princess 30. Quincy Adams Sawyer 31.

SUPERIOR.—**GRAND OPERA HOUSE** (C. A. Marshall, mgr.); Fatal Wedding Sept. 20; fair business. An American Tramp 22; light business. Isadore Rush in Glittering Gloria 24; good house. William Owen in Lady of Lyons 27. Beggar Prince Opera co. in Fra Diavolo 1. That Little Swede 3. The Royal Chef 10.

RACINE.—**BELLE CITY OPERA HOUSE** (C. J. Fenken, mgr.); The Hoosier Girl 1, 2; three performances; good business; pleasing entertainment; satisfaction. Kennedy's Players canceled 23-30. As You Like It Nov. 7. Denver Express 9. Quincy Adams Sawyer 11. A Desperate Crime 13.

GREEN BAY.—**THEATRE** (John B. Arthurs, mgr.); The Old Cross Roads Sept. 28 pleased full house. Irish Pawnbrokers 2 delighted S. R. O.; many turned away. Clara Thropp in A Doll's House 4. Why Women Sin 7-12. Thomas Jefferson 10. Ellery's Band 12.

OSHKOSH.—**GRAND OPERA HOUSE** (J. E. Williams, mgr.); Von Yonson Sept. 27; good house. At the Old Cross Roads 29; house crowded. Our New Minister 30; S. R. O.; pleased. Her Only Sin 2; good house; fine performance. Ellery's Band 13.

NEENAH.—**THEATRE** (William C. Wing, mgr.); Our New Minister (return) 1; rainy night; fair house; co. excellent. Irish Pawnbrokers 2 pleased large house. Clara Thropp in A Doll's House 11. Irma Opera co. 22.

ANTIGO.—**NEW OPERA HOUSE** (Max Hoffman, mgr.); Her Only Sin Sept. 26; good co. and business. Our New Minister 28; very good co.; good business. Why Women Sin 5. Irish Pawnbrokers 7. Earl Doty co. 11. Clara Thropp 13.

BELOIT.—**WILSON'S OPERA HOUSE** (R. H. Wilson, mgr.); Irma Opera co. Sept. 30; fair house. Old Cross Roads 3; good house. Her Only Sin 5. Quincy Adams Sawyer 12. A Hoosier Girl 14. Sun's Minstrels 25.

MADISON.—**FULLER OPERA HOUSE** (Edward M. Fuller, mgr.); Frank E. Long's Stock co. opened with Father and Daughters 3-8; pleasing big house. De Wolf Hopper 14.

PORTEGE.—**OPERA HOUSE** (A. H. Carnegie, mgr.); Her Only Sin Sept. 29 pleased large house. At the Old Cross Roads 1; big house; best of satisfaction. Clara Thropp in A Doll's House 8.

WYOMING.

CHEYENNE.—**TURNER HALL THEATRE** (H. A. Clarke, mgr.); Arizona Sept. 24; performance excellent; S. R. O. Sousa's Band, matinee, 12. On the Bridge at Midnight 22.—ITEM: Cheyenne's new theatre, which will be completed early next summer, will be one of the largest in the West. The seating capacity will be 1,200, with a balcony and galleries and with eight boxes and ten or twelve loges. The stage dimensions will be: Width, 64 feet; depth, 35 feet; height, 60 feet. There will be plenty of dressing-rooms, each supplied with hot and cold water. The theatre will cost about \$75,000 and will be managed by Stahle and Bailey, who will take a five-year lease.

LARAMIE.—**OPERA HOUSE** (H. E. Root, mgr.); A Summer's Fancy (local) Sept. 30; good performance; fair business. Sousa's Band 11.—**NEW GRAND** (William Marquardt, mgr.); Flinigan's Ball 8.

CANADA.

LONDON, ONT..—**GRAND OPERA HOUSE** (F. X. Korman, mgr.); Jewel of Asia Sept. 24; good performance; fair business matinee and night. As You Like It 27 pleased fair house; deserved better. At Cripple Creek 28; fair performance; topheavy house. Princess Chic 1; two performances; fair business and satisfaction. Real Widow Brown 3; average attendance; pleased; specialties good. Silver Slipper 4; good performance; large and enthusiastic audience. The Smart Set 7, 8. Holty Tolt 10. The Great Keeper 12. Way East 14, 15. Chinese Honeymoon 17. **LONDON OPERA HOUSE** (Alex. Harvey, mgr.); Vilair and Lewis Stock co. in Heart of Texas. A Woman Worth Winning. The Great Counterfeiting Case 29; pleased fair business.—ITEM: This house is now closed and undergoing alterations necessary before the reopening 24 as the London Vaudeville Theatre, under the management of C. W. Bennett and W. C. Fleming.

WINNIPEG, MAN..—**THEATRE** (C. P. Walker, mgr.); Fatal Wedding Sept. 26, 27; good business and co. Faust 28 in Yiddish (local). William Owen 29. In the Land of Gloom 30. Glittering Gloria 4. That Little Swede 7.—**AUDITORIUM THEATRE** (C. W. Sharp, mgr.); Tom Marks' co. 26-1 in The Devil's Boarder. The Irish Boarder. The Duke's Daughter. An Irish Emigrant. A Soldier of France. Jerry the Tramp; large business.—ITEM: Rear wall new Dominion Theatre fell in 3, delaying construction.—Grenadier Guards' Band here on way to England from St. Louis 17-19.—Amateurs have decided to put on Montana.

QUEBEC, QUE..—**AUDITORIUM THEATRE** (A. J. Small, prop.); E. Turton, mgr.; Holty-Tolt Sept. 28, 29; good houses. Paul Cazeneuve French Stock co. in The Cauchois. Celeste 29 and Ridelieu 3-5 to usual good patronage. Way of the Transgressor 6-8. Way Down East 10-12. French Stock co. in Martre 13-15. The Game Keeper 17-19. French Stock co. in East Lynne 21-23. Marie Wainwright in Twelfth Night 25. French Stock co. in Madame Sans Gene 27-29. A Chinese Honeymoon 31. Nov. 1.

KINGSTON, ONT..—**GRAND OPERA HOUSE** (W. C. Martin, mgr.); Holty-Tolt Sept. 30; good performance and house. Marks Brothers' co. 3-8 opened to good business in My Little Partner. Davis, Corbett, and McElroy in Pals 12. Way Down East 14. Joe Murphy 16. A Chinese Honeymoon 20. The Game Keeper 22. The Way of the Transgressor 28. Marie Wainwright 29. The Factory Girl Nov. 1.

VANCOUVER, B. C..—**OPERA HOUSE** (E. R. Ricketts, mgr.); Frederick Warde and Katherine Siddar in Salambo Sept. 30. San Toy 6, 7. Kyrie Believ in Rafters 8. Friend of the Family 15. Coon Hollow 16. Wizard of Oz 21, 22. Glittering Gloria 25.—**PEOPLE'S THEATRE** (Carl Bernd, mgr.); Mr. Jones 26-1; capital show; good business.

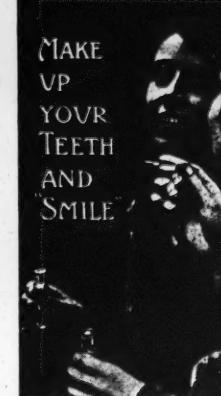
ST. JOHN, N. B..—**OPERA HOUSE** (A. O. Skinner, mgr.); Way of the Transgressor Sept. 27, 28; big business; play and performances disappointing. Jessie MacLachlan Concert co. 29, 30; good business. Black Birch Band 4. College Girls 6-8. A Pair of Jacks 10-12.

SHERROOKE, QUE..—**CLEMENT THEATRE** (E. C. Clement, mgr.); Way of the Transgressor 5; good house; ordinary show. U. T. C. 8.



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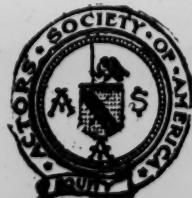
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